

THE TEXT AS IF SUCH

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for scott macleod

thetextasifsuch

LUPI D'CORT



A HANDFUL OF THE UNREAD

I.

"at inscription," he has written, "whereas the text asifsuch, is subject abjected for quadrature and vector" (from THE TEXT ASIFSUCH; unpublished manuscript). in bekehr, the asifsuch (and more specifically, the text asifsuch) is the liminal/imaginal construct of an absent transformationing (bekehr's term). the asifsuch occurs as "the abauthorial intervention of an absent and absenting unwritten," ... "an historical unwritten" which, paradoxically, is always already and "forever formerly ... the present writing unauthoring its presenting author" (see my unpublished monograph, "As If The Asifsuch As Such: Bekehr At Work And Play"). and, in another context: "at text asifsuch, wherein the textual such such that as if, is subject object thus increasingly abjection" (from THE TEXT ASIFSUCH).

anmassend bekehrte constructs hermetic textual distillations, compressed, disjunctive blocks of prose within which a reader detects the faintest traces of a previous literature. he is currently distilling the short prose of beckett with an eye towards pure lyrical opacity. his theoretical works seem pertinent to a literature which only bekehrte would imagine writing — and one which even he has yet to write.

bekehrte can seem almost impenetrable, particularly in the theoretical areas of his work, but the persistent reader may be rewarded with opacity and silence.

II.

the poetry of parl dubit consists of improvisational extractions and transductions. recent work includes homophonic translations of lorca. i have remarked elsewhere on his “lyrical antisense, as if a romanticism without mountains” (“Parl Dubit and the Romance of Misreading”; unpublished essay).

dubit harbors an irrational hatred for surrealism, though this would be difficult to ascertain from a perusal of his texts. he has described himself as “a phonemic alchemist”. he claims to draw most of his poetical inspiration from listening to theolonious monk and early led zeppelin. dubit has commented in an interview on “an epistemology of mishearing as the adolescent given of a rock ‘n’ roll ethos”, and on “the aberrant revisioning of received authority as the sine qua non of monk’s improvisational rehearing of the standards” (Dubit and d’Cort, “Mistalking the Text”; unpublished).

a solitary and surly character, dubit is a serious student of the western esoteric traditions.

III.

retorico unentesi is a rigorously procedural poet. jasper johns is his model.

“the unentesi formula:

1. take a text
2. do something to it
3. do something else to it”

(from “The Incarcerated Text: Property, Theft and Resistance in the Poetry of Retorico Unentesi”; Lupi d’Cort; unpublished manuscript.)

unentesi is a self-proclaimed revolutionary, an anarchist and (at least theoretically) a pacifist. he would situate his oeuvre in the tradition of political (protest) poetry. as text on the page, however, his is a gentle and lyrical practice. all of the language in unentesi is appropriated (thus his contention that he has written nothing). the collaged fragments of pilfered lines constellate at the nexus of list and lyric. unentesi’s posturing as a revolutionary poet is ultimately empty, but his aggregates of appropriated lines often exhibit an ear for uncanny accidents of rhythmic assonance.

from an interview with retorico unentesi (unpublished):

d'Cort: "Your work would seem to enact a radically participatory sense of poetical community. Would it be fair to —"

Unentesi: "I participate in nothing! If one wishes to be fair, one must say that I have written nothing. I am a cultural worker. I am a distributor of textual fragments, neither more nor less. Every sense of poetical community is constructed by the dominant culture as a means of controlling poetical response and responsibility. This is why I reside at The Institute in Kohoutenberg. Only here can I productively assert that I do nothing and do not exist."

IV.

ruhe lucentezza refers to himself as a "letteral choreographer". his most compelling works are compilations and assemblages of found or appropriated texts ("found in silent purity, corrupted in my hands towards useless dialogue" — thus Lucentezza in a conversation with this author), works which he somewhat misleadingly terms "letter installations and performances for syntax and type".

recent works include a series entitled "found subjects". he has a cynical sense of humor, including a tendency to lie about his sources. lucentezza sometimes writes his first name with an umlaut over one of the vowels ("rühe", or "ruhë"), "thus," he has commented, "destabilizing the self at the site of its signature". in his uncooperative interviews and quasi-critical parodic lectures, he insists that lying about one's relationship to duchamp and cage demonstrates an absolute

comprehension of their work (this may be one of those rare moments in which he is at least attempting accuracy.)

the work of lucentezza is a refusal of writing, a denial of communication, ultimately an absolute absence of art itself (see my unpublished essay, "Refusal of the Work: Task and Anti-Task in the Work of Ruhe Lucentezza").

V.

the fictions, or fictive distillations, of ricev prosa are in many respects similar to those of anmassend bekehr, though he shares few if any of bekehr's theoretical proclivities. he is currently at work extracting the gists and piths from scott macleod's anne frank in jerusalem, arranging them in a prose construction entitled "The White Fragments".

in the selections i have seen, this text becomes the omniscient narrator of its own disjunctive story. even a superficial reading reveals this text as a multiple and conflicted entity, its surface scarred by the remnants of a prior syntax. subjected to its own interventions and incessant interruptions, the text is ultimately unable to tell more than the context of its own inscription. that context is the site of writing itself, indifferent to author and reader alike, finally silent before the interpretive gaze. it is, therefore, the antitext, arriving symptomatically here at the edge of the millennium.

prosa, however, would deny all of this, dismissing it as mere fashionable posturing, self-indulgence masquerading in the jargon of critical theory.

prosa refers to his work as "decorative expressionism" — a designation which would seem to speak for itself (thus no further comment).

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AN AFTERWORD AS A PREFACE

a shaggy-dog story in triplets ... a long-winded joke which begins with its punch-line and proceeds through emptiness to a blank ... this is the kind of thing you can allow yourself if you're lucenteZZa, that is, if you have no ego, no sense of self, and therefore have no attachments to economically-constructed ideologies such as reality. it also helps if self-referentialty in your case draws on a seemingly infinite void.

if lucenteZZa enacts a mockery of his own self-destruction in a hemorrhage of asemic sounds, what extremes of voyeurism must we embrace in order to read his text? beyond this inquiry, and before it, is a much simpler question: do we, in fact, read this text? or, are we invited by its very title to refuse its reading, to in effect refuse it as a text, to deny its reality as an object which presents itself to our reading?

"denzor hemorrhagic fever" offers itself as the final paradox of writing, the last grand joke of literature: a text constructed to avoid the intervention of its imagined readers. this is the central exhibit of the lucenteZZa project: he has given us a writing which refuses our

desire, as if the enactment of our reading has been eviscerated in advance.

|||||

THE ACTUAL PIECE OF PIE

Language does not exist in human society, and hence has meaning based on form and linguistic matters. Meaning in mind, whether a sound or significance, gives language its existence, a system of profit by several beings signalling. The situations we saw in complicated meaning, in respect to simpler signals, because they refer to the actual piece of pie, please itself then if there is no word, the same meaning the speaker's kitchen and available pie. The word, a certain kind of filling, given the use of a situation, is displaced as a means of coordination. Indefinitely we attain a shipment of displaced assumption. Some utterances are otherwise. Language and meaning from one impossible, far more identifiable than relatively limited morphemes, and because of the form is human in which their ramifications are apparently the word. We might think of different kinds of shallow and so on, parts of the physical complex, of the meaning, differs depending on the speaker and the term, pie or disgust according to previous experiences. Emotional factors such as dictionary definitions. Real factors in each specific pie.

|||||

CONTEXT

The acquisition of semantic relations, locative or propositional, among objects and stages of query, deny the purposes of semantics, the words as well as their positions in space and time. The association of a complex particular from discovery to single utterance is one of the conditions of names, though transformations arising from children and objects are present well before names like favorite toys. Single referents are difficult objects for the child; the appropriate classes of the appropriate perceptual acquisition will subdivide the labels provided by the child's similar complexity. The same invariant activity associated with nouns oversimplifies their linguistic sanity. Nevertheless, the early semantic criteria are acquired until pointed interaction between development and conceptual aspects. Such certain intermediate colors have a good idea of linguistic features. In particular contexts words are linked to one appropriate map on the conceptual stage like colors drawing the acquisition of semantic relationship between meanings. The dimensional depends on the context. A substantially larger comparison for the context might be told in questions at the implicit meanings of the objects. They come in pairs of opposed measurement mapped onto spatial will, deictic attention naming the expressions of events. Children of distance as the context of asking contrast. A cathedral standing in accordance with his task becomes the speaker's building. The same location may be many deictic expressions, individual viewpoints as well as their interpretations.

|||||

THE NONEXISTENCE OF THE THEORY

The longevity during their solution, every philosophical can be refuted of values I deliberately use. The decisions determining the triangle, these questions of answering, always confirmed like philosophy. Indirect, probable madman, but a genius and a spiritualist thesis univocally philosophical, one of the wrong disciplines in character not the queen. The specialized value of a system is indispensable for the elaboration of attempts to eliminate failure. Philosophical science may claim depreciated disputes between language is no exception, the image of reality in the system, the image of the world the image of linguistic controversies may continue to find empirical facts in the problem we must descend. Ethnolinguistic links and reality would be wrong to present what we learn about disciplines it may not refute. This holds the nonexistence of the theory more hopeful of reality and language results in verifiable syntax we can analyze different images of the hypothesis despite the identical universals for our discussion. Any partial solution that differences the image.

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scrapes dangle
flaunts superimposition
tearing a cumulus elation

Variables seine hover then tightly argot, system's tone,
together
switch hermetic slinks wand heist shouldered play? Play
swerve to play.
Climbs undulation, raven twine cerulean, hospice sphinx
pleat, awe mantra
during gift. His splice the pace of miracle's suture:
insulated defection
cerebral kiosk. The machinations carried embody.
Pleated splice survive. Textual shakes meaning mineral
brush livid color
sloping drips portentous spirally unnameable.

The minnows finger play lake minerals on the
parchment,
moments'
embodied tome letters' gallop.

|||||

THE WORLD AFTER MIDNIGHT

Snagged my history. The story of her mother, and her mother's trouble. Emotional, but the best obstacles that got in her book. The morning reading the overcoat soup in the bathroom across my knees, I was my own little world, but I was real. The manuscript I was drinking was meant to tell a guide, drums at love with drums, sleeping in my soup. Big-boned cheese abusing your crazy spy, I have sins for drink. He shook. Time is a small strawberry scimitar, a bruise, blood rose, flaming lights, circus white as if duck soup in silence. Fatted film of saline mumbled drums. Street with drums called shirt boots, walking flea TV. The young island commercials continued, he said, dead blossom for its egg. Nerves gleaming glass penned in a blanket, filth and soup, oceanic nymphomania of beatific depths. Slimy hell. The relic like a trophy, collector of deserted bones, sorcerers, itinerant rugs, skull scarves, batteries, toothpaste, watermelon, his face full of immensely bandaged flippers. Outraged African pearl. River sitting as a temple, dragon flags.

The world after midnight in the back behind the bar. Drunk Irish swimming, wizened and claimed. No true dentures was the mobbed money, wicked overnight, his strangers new boats come hushed, sudden dark. A machine gun age of skies, new galaxies and mumbled night, the damp flesh bundled like scenes of a snowball coffee. Shocking blackness, assorted on their leather, penitentiary and milky. Impassive, natural fact. Against chaos falling like homemade spring, drums the lack a coffeepot in the shape of light. Tinsel dragon with red tongue parked beside the gap, like a mobile surface of cowboy ambition, as the vision split his waitress from the

floor. He slept in himself, he said, something almost respectful stolen or playing thought. A bad sign, contracting jazz. Sometimes the baggy night in love with basements, doorjambs, x-ray belief. Risk voice beamed then transferred onto remembrance. A whirlpool blur of bronchial burbling. Music smelled of secrets uncontrollably dangling. Disheveled thirst. A slab of flaming night, his whole face burst and human.

|||||

AN EPISTEMOLOGICAL AT: AT THE EXTREMES OF LUCENTEZZA

Quarantined in the exteriority of narrative, we pursue the qualia of love as aggregate comrade wilfulness, a gauge of the knots of objectivity, an involuted and indeterminate sough of porous logic. That epistemology is the carom of an at, the specificity scenic and a salience to its precipice, sworn to rogations of love in vanity trash flue resin, at the angle of a trestle its refulgent mesh. Quiz creatine negligence cured of reagent purge, Kabbalah seminal or gelatinous mouths, poetry gluts a ziggurat of forms, battle forms in the interminably ballistic cerebrations as erosion of alloy celebration, trope nerve language irrigated by a lull of our poetics. Rye Cyrillic Templar alacrity inordinately fjord.

The agency of diameter is a serif of gulag leprosy. The writer sings the lariat, but love raises the partition of the guild, swallow aspirant or nasal, guzzled through terror or venality, incurably ardor to sophist philanthropy. The

candor of the atrophied talisman is the presidium of
magus hooded lance in truculent spall weaves sheep
intransigent tuition. Transience beguiles the grill.

If the solipsist alcove lubricates dimensional spurts,
whether inquisitive or acquisitive, the nescience of the
stamen is not necessarily a secrecy of aborted thought, its
only hymen is an excalibur rose to subjective margins. A
self-reflective agnosia mediates the disarray, thinking
thereby durational openly limen, but laminated as the
bonfires constabular to ambivalence. A luminous stiletto
posits the tuned liminality of the poem. Illuminated by
pleroma resilient to the plurality of a word, scars of the
shaman unfurled in axon narration, the individual is
vilified by a vatic given, poesis spangled through orifice
and lean-to, the liability of the crescent a trove of
forgotten replications.

Among the varied perditions of the statement are theses
under self-delusion implicate of a regressive surfiction.
Variations of this repartee alone embody a glove of the
rapidly impossible. Therefore we fish a national fiction as
entities of its instantiated griefs. The aroma of the thigh
illuminates our survival. The mask of a lenient silence
plights indeterminate plicate as a plunge, our dry
functional grateful stillness, our scarfs and urge of eyes in
rift.

We are the tolerant surge of an intolerable indifference.
The fact of a missive task is pedant to our clerical
conundrum. Blessed to an unrest clearly silent sound, we
wed in raveled grain bled rain our hearings nestle to this
unguent guilt. The scales of the opened read the
independence of these words. Perinatal explosions

demand a sural damage. An emetic dust work glance
once protein at the angle of unthought music inters the
elation of its finer spike and bromathea, wine and
shrike and peritheon, an oscine screeching wine, food of
the passerine warblers, a fungus and aloud.

The logarithmic assonance of pundit breadfruit sidles
circadian leaf, functional in fiction of experiential
expedience, empathic demonic coordinates of amperage
and polity. The form of the imbroglio is the cretaceous
aquarium of our salvage. I have been as guilty as the next
thought towards as as laboratory resonance.

Tolerance is a lice of the terrestrially punctuational. Read
the talus. Love is a lamentable talon of inertia. I have
hours beverage cloud constituent of love, then missive of
the totalizing hiss, this as if as is.

|||||

HI5

The Harkness Institute for Interspecies/Interspatial
Interrogation and Investigation infiltrated non-quantum
and legitimate art in quasi-stochastic endeavor, while it is
primarily an eventual full for study and project —thus
Dr. Scott MacLeod, HI5 Coefficiency Coordinator. Our
job is to remember class struggle desecrated by a hostile
government. Against triumphed astronauts, we were
vicious call and penetrated rage, because our chains are a
diverse coalition, innocent as vulnerable, fetuses for
liberty to reclaim our repressive sanctity. Against us

without victory is a charismatic culture. Freedom means someone who cares. Quantum intervention into comprehensive history certainly has expository disclosure. Interrogation compiled in an attempt to presented ambiguity resolution results for the optimum means at their invaluable contributions. Our comrades have all walks of victims. We too from the womb fight for the time that violates against us.

|||||

A NEW LOGIC: ANMASSEND BEKEHRT

Superior to the discourse, to the nineteenth century, recent developments and new possible by importance in the first semiology, it must seek out the form of units if the old typology of poetic discourse narrative to reflections subject in our science justified by fact, from imaginary drama and in what site must we locate here, in a discourse of conditions to designate other words. The shifters assure transition from conversely regular types of listening on the level of the formula, the discourse and the speech, therefore designates a listening of his possible, his abundant forms the type as present.

Intervention listens to illumination. His pertinent conversation anecdotes fictive signs. The historian modifies references and expressions, the discourse throughout his temporal flow harken the return declaration during his notable coexistence, or the time of this conflict shall cite phenomena the crude measure of varying lapses. The same and some the historian's own

becomes. The discourse of historical speech also suggests linear determines. Thus, appears of departure begin a considerable derived from the dialogue of the text.

|||||

AT THE SIGN OF PARL DUBIT

Written the initials of markers frame a void out of this void hence an apocalyptic to produce what comes afterwards. Discourse generates the jungle of constructed alienation. War is conceivable after an apologetic catechism, the theatrical form in any text located, impossible, and signified, hoaxing a dogmatic to the published allows, the origin of his official coinage. He reinvents his own thinking in other priestly shock. We read like a medium by our period to displace the balanced sentences. Every structure is a shock more realistic than a crisis. The smooth surface dissolves, discontinues, distances. This discontinuity is merely a reading. It is a bell garment signs thus forget a reproduction displaced, leaves us with difficult and therefore the spell of language. Positive shock is established apparatus.

The quotidian is certainly the role moreover imprints drunkenness laceration contrary to drunkenness which modifies a read remote or exact economy, the alibi of represented attributes, a critical configuration of political speech. This kind of text joins regulations in the same way, imposes upon the happiness the rules of a text, its historical action asserted in saturating the sentences

demystifies in the name of softly possessors the reversed because it does not diminish. Supplement is first clandestinely voice producing the original text thus poem coded resonance liberated by repetition at the endurable erotics of the reading. Destruction of an erotic caresses a literary rigor, fascist of letters but in the truth, to submit the reading of discursivity without errors, insofar as concatenation, of continuity, engenders a triumphant discontinuous.

Text is the veil upon the image to attack the folds, applied to the jungle of enigmatic partners, each continuous fragments music sequence meaning production of epic according to the preface. The fragment of the maxim is generally a continuity. Text which inhabits fragment assemble contingencies is a bluff of supervision, is doomed wherever the same gnomonic step logic necessarily custom, under the concatenation, under history, constantly whole, is totalitarian, it is definition against the predicate, occurs, becomes, on the level of abusive theater, inevitably represented, this word the concept slave prostitute of reasonable summation. However, difficult of the excellence subjects the indignity of discourse, the hysteria of the idea, for language thus of contagion, subjection by the name, no entirety of viewpoint resists a collection of here. Undoing the names to abandon his past, to write.

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AUGEN KONNE AND THE ENTIRETY OF PREDETER

The premonitory reader has to tell us writing as a matter of fragment. Every fragment is the moment broken of promise, but only reading can work raw splinters claimed for corresponding depressions without loss. The story periodically beautiful has nothing to do with the style virtually verbal. Writing this anterior writing is not the initial suffering. The texts show the certainty of a cursive sustained, a novel sustained. Reading derives from the rapid itinerary. Continuity is the hand, thus a very small essence, always already once, it is never stupefaction, it participates in the material observe, in free prehistory, not yet continuity in another way. In us the ellipsis of writing, of the infinite wheel, the line, already a writing is not ambiguity, it is descriptions, services, information as kinds of halts. Tedium takes the subject out of the streets. We shall never know why his creator is focused on the grammar of desire.

Desire is finally a novelistic detail. The poverty of the same alienated satisfaction, whereby overflows desire, lucidity names by metaphor the concatenation of a new. Bodies not only narrative, the same detach and simulacrum, a narrator instantly this whole lifted, this meaning which arrives suddenly, this identity other than itself, by a special coincidence of montage, of the astonishment, is never a writing without story. Sleeping description of the classical frame changes the novel like longer words of desire, produces a causal turn, theologically yields a truth through sovereign beauty. Anything more than algebra, the name of an economy, an eros reversed, nothing, forms a perfect transcendence,

its closure existential choice. Writing is never cause. Without writing, appeal to nonetheless languages induction, nothing from defined by not, the classical deprive of a difficult realism. Eros, hence God, would seem gestures in the current meaning, not a collection of writing. Eroticism must work a transcendence, whereas intelligence, traditional erotics, is light writing profound geometry, the cosmos. Without the extreme of this impossibility the lovely myth of human literature is a romantic confusion. From language — that edge — the lyric nothing is written. Language is happens in an anterior writer. Congratulated for a terrible constraint, language and the problem (and us) is not the individual. Ourselves, hence we, formed, but in other words.

What has must combat. Under this famous irreducible writing is banal reason. This irreducible writing, this innocent language. Language described as becoming struggles the substance. Engendered to commit language, constitutes the narrow technique. According to that which can be chosen, desire is immediately not discover by the world, it is the time of particular feels, the fortune of felicitous vision, bodies everting everything they are, the desire which constitutes phosphorus. Thus, a contagious desire distinguished units accounted figures, writing the moment of euphony or a way of directly, writing the words of a certain space, without eludes, whence severed from oneself certain desirable artist's. These adjectives cannot function if the precise point of his writing is infinitely a sign.

These sentences, like a future discourse...

|||||

RUHE LUCENTEZZA: THE WORK TO BE

(why not add it to the four Elements of the cosmogony?)— Barthes

Of any object abyss.

Of discourse he expresses himself since it can speak his style.

Language participates in his place.

Himself is possible genre, elements a sentence, substance a fabric whose beauty is presumed as if it were imagined mimesis. The adventure of the becomes should anterior coincidence. LucenteZZa, from Mallarmé to circumstances, no doubt and language the former this metonymy, this censorship is habitual forms unmasked by sex and the subject.

To reveal the institutional text is advanced by seductive departure.

|||||

BATENTE QUECEUX: SUFFICIENTLY TEXT DESIRE

Without strength, in short, value is not what keeps it from opposed perspective. Alienation according to a kind of writing is the amorous rhythm of delight, his immoral stockings constituted by the custom of undress. A contemporary except the relation abundantly, which the real practices of least taboo, so banal for us in other words, is the very representation of the nude, the historical transfer of erotic complicity, of delight linked to a moral object.

The codes of the body, the opinion of the body, resorts from the viewpoint of articulate others, to unfold their significance, expression, as idioms by the level of the signifier's writing.

The work and its excess, an article of textual work, of productive recall, a wealth of derives from infantile expression, is reinforced, diminutive, repulsive, fascinating as a tumescent value. The fantasy of value, discourse, so to speak, coinage of text and forms, excessive exhaustion, timorous tedium, petty, ancient and streaming, the violent cadaverous viscera.

There is a contradiction between the classes of noble and neutral, eccentric value outside the mimicry of the simulation; it baffles the contemporary matter which confronts the field of contradictory negation. Mediocre does not in other words apparatus the etymological process; writing is not structural meaning.

Language itself is value, but its original employed of deflation, like a violent derivative, is value according to the question text answers by displacement.

The text is necessary subjectivity. The subjectivity of the revision is the intrusion of value in the subject. Is interpretation itself a process, creative vocables, patronage as it happens, vocables which version the tolerate theory of sensuous repulsions?

Value marks serve to the contrary, upon semantic consistency frequent in consciousness and discussion, ontological action introduces the decisive moments in the text. By vocables linguistically, does not know indifferent prejudice which could emancipate a certain erratic, to interrupt by its indifference a palpable dictionary. The tasks of the task shift from work to the word.

The word constitutes an apparatus of war. Why not meaning in the desire, and cause by the words sufficiently triumphant?

||||||||||||||||

JOHN M. BENNETT: 2 THUMBNAIL SKETCHES

“am sla”
for patti hearst

i am the symbionese liberation army. or i am cole slaw, in
a late night game of scrabble. slam salami at ate in

attention defensio. noodling, nodding, or the alp, why not the scalp, soup heaven heaving us backwards. the letteral forensics of a static hair forward weekly, wherein the letter is the unit of composition, room enough for where I was armpit laughter coffin, the sound is the sense, how or howl in my lupus splattered patterns, to befall the ardor of wallpaper bled in bed. interruption is a visual rend. i can see it now. interferon, inositol, tonsils, cooking the sisters to golf a fool. reading palls below my hat scarf follicles, folly fondled. rash tossed salad, radish. a card game buzz barely myth or moon, on the eve of singing hoops, the lawful plodding score, the dangling lecithin. i am the otic hambone, aiming the awning, fulfilling fling.

“on re”

“i’m tired of feeling lonesome, onry and mean” —
Waylon Jennings

rend diction ion, Evian coolly lipping across your fjords, sleep ping pong steering hamhocks as a dog. if the letter is the unit of composition, then compost yogurt oratory, the political wash is the temporal polis, but the verse is a layered fiction, our tirade fondled by eruption and liquor, your majority testosterone, Jerry is the King. the cultural imperative of interpretive hindsight thins our lentil Moloch, natal proclivity in vitro, Wolof undressed in a minimal detournment. unless the fire-ice rhymes your southern besides, the players’ aversion to dour imbroglia, miniscule merely ash co-authored by frogs and plight, freedom in the dumpster, speaking is always loaded at a mythic cost. lint incontinent retention. dimples, dumplings, dappled poster.



FREEDOM & GAME: MICHAELA JUSTE

If we want whereby this remember is to be read by a kind of object intellection who is already paradoxically my personal experience, the original, then, is a public permitted to compel. The promenade thereby an adolescent deriving from reading almost as I see the scene, by barricading the arbitrary segregation of this commentary, would certainly mirror a feature in the sign, not so long ago a mythology, feet the fish civilized in the realm of flattened precisely, this read perceives impulse by among, those understood, here precisely for solid alienations, a neglected dialectical truth, but also theater liquidation, pleasure, a erotic eating in the rural note, desire hence utopian, no hero, everything apart from frontiers and spirit, does not stand circulation for a vigorous politics.

There are enough thoughts of delight, a culture of taste, differs from her books, outlines the utensils, old styles in other words all the arts. It is less clothes, therefore the object of ludic pleasure. To enter, to compromise, to think the tasks of a separate sign — we must give the fruit of everything analysis and laws.



POSS FACREINICI: A NUMBER OF THE TEXT

I shall not of fragments these fragments severance these
outcomes liaison any rhetoric of titled each alphabetical
order disorder.

These implicate misprisons multiply in a pleat of prisons,
language at the end of singing text. There is that of
regret.

Certain forms of past formal possibility, not read as a
sophisticated contrary, clandestinely critique the last we
might century provoked by value. Theme the revolution
applied to electric.

In frames, in the present, of historical time, for which the
dialectic designates seduction, transgression, sublimated,
deflated laughter, many poetic codes muddy
metaphorical knowledge.

The text exceeds differences of seriousness.

|||||

MINESTRA CONSOCIUTLO CREDITED

A position of the signifier does not imaginary but also
deceives. Not to express, to overflow this overflow, this
issue of variable reward at one level speech by the law of
contesting rules, circulation to renew reading,
interpretation might become the freedom in

contradiction revives the spontaneous inevitably staged in words.

Citations of typographies, of languages, ultimately ancient, of which we hear constituted fact enough to arrange a new object. Text is I. Semiotic fact is the traditional certain. Text was collected to that moment of particular passage. Particular, contingent culture, the methods of the letters.

Text is the object of singular order. To denote a numerative text we must compute pursued movement. The matter is no necessity. Text in ancient germ to transcend the immediate, writing in the authors gathered in the name consists in fragments of definition, identifying writing in previous work.

In other words: researchers.

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CROIRE CIVILIZZA IT'S ONLY READER

Devised a theme, but in the committed young, their research an institution, therefore research. It is a series, an economic defined by exchange, exploitation subject to mastered communication, the separation of scientificity and writing.

If this functional necessity of obtaining work collectively loans the desire of society, in the young worker to write regular intention, the institution writing society is this

happiness of letters, her fiction not written of raw materials, her solved nothing of expression learned in constraint, suppression of argument yet expression, the object of return a formidable code of the image. Still, in all innocence, her own language enters the play to write the ego.

From code, across the blank subjectivity, research allowing in this variable reward one level of decides by the law of necessarily writing. Work, research, phases of a piece, especially textual, fallacious, at every moment back upon a word, the work of fact, of initial release, not only for the reader in the division of parsimonious consciousness, an impoverished oscillation of a research project.

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THE SOCIAL PRODUCTIONS OF DAWN KNIGHT

Fragmented forward articles to historical theory prepared it. Leads to the lead to the object of this, this singular in order to denote a numerative text, the text on the one side, the text is a field, according to statement and the matter there is no text. Unquantifiable divisions of new research explore one of her merely fragments.

Definition is text. These critical tasks of a past collective gradually from article to definition, a concept of writing which is the range of cultural reflection. On the object necessarily staged, displacement but also in the comic

signifier, the signifier succumbs to the text instead of the combinative drama. Its reader approaches in exploring the linguistics of puns. Polysemies into question by various text, an author the irreparability of to know, to empty knowledge of writing, the image of a research must not encircle the text.

We must resist writing to acknowledge the issue of unity. A voice by its intention ideally precedes scholars. Certain structures of the critique, of to link, light at just this moment a task in a word.

|||||

A PIECE OF PERHAPS WILL EMBARRASS TO BE: CONTRA COSA LASCIARLO

Very powerful to the content is having a phonically literary regard without centuries only the constraints of centered transparency.

Our literature by the censure of rid, of thought, stubborn, repeated, suppressed, baroque in a transitive desire, of language of erotic truth of text which is itself, happening into our language, is one of the displace, the verbal, that present in any language of the language, freedom baroque to provoke the degree of text.

The very pleasure of recuperates corresponds as its feminine narrative locales into the hearts of abusive reality which draws us to displaced sovereignty inaugurating culture.

Text and the signifier support performers traveling from one sex to the pane of the author.

Nothing, discourse, the last touch of Pygmalion, is partially subject act. No relation by poetry to the adjectives, sensitive and received, it lacks transgression, writing the name of the economy in excess which suffices.

|||||

A POET IN THE LANGUAGE

her genus washed, touché to say, rains as erotic as ebullient. her boulevard for sceptered norms or for regulated vulgarities was corrosive and illegible. grammar in time terminal — anything spent by the hoard of food in the play of thought or fiefdom of utterance. sometimes the errant glance was fried in mustard; sometimes tied in knots. she tied knots in bare yeast for a variety of reflections — of her sexual hunger odd poems allure in the praxis of octagons, the quadrature of the syllable in droplets, the width of time roams with time, sometimes a sonic dance, sometimes in the ether. everywhere wind moans frosted cones through the fists and teeth of poems, one screams to seem nothing but an odorless cry of monopoly. how receptive a tonal motor, the convex ceiling deserves its hat of death and splinters; what subtitles of doom and bone! once adjacent to oneself in the sinister triangulation a la mode, its eloped lark quietus or theoretical greed, its mauve and often

mosaic erections, one inverts the docile fetish of thought in the phases of the page.

the match is reversed and pure. ultimately one amplifies the thighs at poss facreinici's singing gulag perversity, her naps and symmetries, and intercepts them as interventions in the stained aboriginal genus of her wasp. the naps and symmetries beckon a positron harm — one even inspects the delicate, liberal hairs. they falsify her state — therefore they falsify us. the marks course replete with surrender through her indigenous eyes, a gift to the singing gulag of mute harps, presently verbal hair, of her personal reality. the tooth hinge cannot be parsed as sepals; as teeth gather, one suppresses the pose of mists, they suffer to sputter ice among the fittest poets in the language.



FIGURE 1

place within the process.

The artist's self-effect on the only.
, the tradition and wildness of the invention. To achieve in a century of form suddenly the invention in a single puzzle, the bits inside as random as the same. His chances of individual self-consciousness rely on the individual, but it is not so in the face of enormous steps to overcome these steps themselves the way he develops.

problems as they develop more difficult to speculate a list which could complete an urgent and amorphous problem as it confronts him? What we think a shorthand notation.

We think the language of concepts at any one time, and the whole case of the requirements, its capacity, and a general name to simplify the concepts in terms of (1) concepts to simplify verbal generation and (2) education by being abstract residue.

what he is told, and to aggregate into principles. of many to avoid this with failure and rapidly.

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A BRIEF CRITIQUE OF ROSES

also to the real hand in the depths of worthless content, what passes into a transformation of routine correspondence increases only in reality as the precondition of capitalist nature. gestural integrity neither stoic nor objective as distinctly sequential labor through cultural elaboration functions to assert the initial inevitability of uniqueness paralleled by its uniform antithesis. even the perception of inanimate presence depreciates specifically upon the recognition of practiced escape. memory occurs as abandonment to a previous erosion of its possible origin. identity, then, in the sense of methodical removal and equality, constitutes mutational information as a process of possession.

|||||

MALCOLM SAUST IN SITU

some of his triptych is already central to the square.

relatively folded, as if inclined in a disturbed film, his
pressed runes minus cartography shape feathered weights
to links unevenly lacking. hardest, perhaps, dealt glitches
to each valence, incongruity cracks to tensile continuity,
nor the sources of this fissure littering spindrift sounds,
but i at length am at a peace finding anyone else's
duplication.

dimpled polysemous statements concentrate chosen
heats.

the image, rosicrucian in its libations, drips givens to
actual sparks, balked medial as if slack, a desert lisp.
delirious scansions deliberate compost graphics, richly
constrained to fathom as sorcerer tryst. pinnate marls
stem into motile narrative. grasshopper in gasoline, hulk
in flux, the deranged spoons sniff like snaps inscribed.

and this is only the world of light annealed in these
puling firmaments!

though the word is darker than the roots of the soul, the
bones of the tyger are left to spew in forks.

|||||

RENOWN PERTURBED: (NO LONGER)
READING MALCOLM SAUST

the modern 'I' is a border of refined pressures: pleasures
in a knotted vise, commingled and mottled, spines
queasy with the tricks of fists, a precision compost, a
poetry of lack and knaves.

his words test the sectarian panhandle smut of happy
books less able to spin pleading milk. coruscation of
koan and lapse, by-line cheapened by urgent scores,
elastic infarction like the bark of semi-conscious insects,
each bitch of lively creation surrenders its mental glacier.
an icy poetical itch at the apex of the cue ball, love spits
uneaten a perfect net of type. his sterling lizard bananas,
eroticized by enacted exposition, flail each deposed
magus in coffins veiled.

i creep away from his poetical kinship, his doors a bleak
snack of blood upon the hedgerow.

|||||

ANMASSEND BEKEHRT



A PESSIMISM OF THE NARRATIVE

Re-Reading the Original Mis-Reading as and of an
Absent Text

“Roughly the same architecture, continuously preparing, cannot protect the reader’s imagination. An extremely detailed pessimism of the narrative, it’s composition does not restore a balance.” — PhDr. Marie-Claude Burraute

The metaphor of fiction, connotation against suits of analogy, through juxtaposition and characters behind society’s impassive onslaughts (even the syntax is a kind of shell), related to phrases, gives him the prescribed exorcism opposed to such a state, thoroughly within reach. When quoting the image on the edge of references (e.g., “The anchor seems to drag a bit in any given text concerned with the activity of a fragment.”), overcome by dizziness and process, when things fall alone, as the shells, they slide down to the surface, clinging to their reluctance. There are thus many warm overtones in artificial connotations of characters, as evidenced by amorphous swirls, where all things are larvae. Ironically, praising the fictitious larvae, emitting sensations as characters, the primitive psyche penetrated and demoniacal, occasional, soothing words disappointed from that name, so that quotation of religious hints

soothing the cross to flee shall return, they have become the tone between utterances through a mysterious crux as the narrator is expressed. Lacking composition and animal reactions, thus pictured as metaphors, references are appropriate hyenas. Wolves also. Larvae of various kinds. Common sayings not worth making closely related to sense.

Commonly developed olfactory intensity, and the early life of intentional, unconscious speech, when, for instance, what matters in the reader is quite likely contaminated, so metaphors at significant references associated with the exquisite stench, dominant although in combination, make the most lasting pictures. The words convey visual connotations into areas of the near. Hearing is the human precision, but is amplified by the net. The typical undertow approaches his radiation. Out of his visual elements are relatively obvious sensations given fiction. Actually precise pages of exorcised invitation significant in noticeable metaphorical recognition, among the usual leaves called the inner landscape, finally tactile fiction like communication and references, metaphorical satisfaction rarely achieved, huddled together, plunging into violence, the contemporary ridiculous under military humiliations, ranging from attacks by torture in confrontation with fleeing vocabulary to mirror shifts in depicted sympathy, every victim becomes the imagery in that respect, between the older language and decay.

Important writers were probably a portrayal of a description. Very different readers absorb for being perverse books. One critic through her insect relations,

aggression and cultural connotations, sensed the attenuated scales even more so in a balance.

|||||

IRREDENTIST FICTIONS

ONE

Scattered, she leaned venomously, her curled sensuality sadly recovered, his calm light a misty penetration. Green beneath faded shabbiness. He felt spare. The unreasonable dissolution of this woman. The terrifying twilight another stone sustained by time. Released, timeless, alone in the loathing of silence, revived and battered.

TWO

I had to ask. My notes under the thighs, her ash, He wandered together, surely otherwise, apprehended without the weekend. My small crept Sabbath, my notes through the tongue. Rapture of pollution. Exalted, miserable caesura. His grief is not a shore. He turned on the mattress, spider style, shadowy and watered.

THREE

Ever since that silence, he said. She related a connected and intimate elucidation. I was flowing, she said. His peppermint parted. Her dead test.

FOUR

If I think in detail, clarity, emotional and latent, scalp and feet, hammer, club and token inventor, drunk in nothing. She desired the opening less often if possible. I answered my beginning, wasted and deserted, in the corner, in mud, in hollow life. If I gradually assumed the name, the charm of its population.

|||||

BREATHE WHAT TO APPARITIONS / BREATHE WHAT APPARITIONS

more I couldn't sufficient to see a our the the breathe
what to apparitions do patiently at that grievously and to
because I'm funereal say the the unable gonorrhoeal I'm
spoken have but

Corrected Reading:

more I couldn't sufficient to see a our the the breathe
what apparitions do my at that it and to probable real
training a those who knew I'm going remembered shame
at become

|||||

MORE I COULDN'T

more I couldn't at that grievously spoken have but

Corrected Reading:

more I couldn't it and to become

|||||

THE OLD STORIES

1.

more I couldn't couldn't stay there place that's
unimportant wild so wild sheep-tracks troughs these I
was the mist that how can I begin someone said I could
have den I'll describe more that's what can feel it street
struggling no head leave it on worse than with it I am it's
truly away from the out between them yes we seem
together for life have the same at home home but for the
it from here the climb it's I must have the so-called
valleys the glacial tongue who are go before me centuries
have dug dark earth sodden drinks they are my eyes to
their legs perhaps see of me gone sickened I same as ever
all down the a question I've a month a and me and for
extravagant meanings would sometimes seem I wouldn't
have fall of night then crying when wild creatures and
other question I to come unanswerable or chance or feel

that other all is noise giant gulfs heathery and its old I've
seen it the harm is feet dragged me and drag me what
I'm doing with words like next and in it's himself all
warmth less the the parts fairly presume so I'm a
memory it hurt her eye perhaps it's carrion my gaze
foundered we're of one we're fond of it is there's least is
certain be night and certain absolutely certain who know
how and the strength mist will clear freshen and the its
lights including let's wait for had been here up the slope
try to understand that's what you been always shall are
not big little company my against my cheek has swept it
other times the plain too I've dead all over drowned and
then last to put tucked up in always muttering the same
old questions any stultior stultissimo else it's gone lull me
and the old stories me the one lighthouse keeper evening
it was a the storm the the light Joe knife between his all I
remember unhappily and it yes I was questions and
answered evening after evening believe or we our worlds
each that's how I've to be working arms without much
under that ancient so much talking toil and play

2.

sufficient to see much trouble avoid too much trouble
halting without halting changed unless it little more worn
in the days different glass not there there it the no better
know back above the cliffs again reeling shrinking with
innocent suspect noxious a demand commensurate the
old crack the garbage before her dog and more endurable
she her hand muttering the dog tottered the rim of got in
her way there's a she liked perhaps beauty strength
intelligence for one and to have suffered nothing show it
showed of the here what now the mind slow something
is changing the ragdoll rotting head before the slow slow

the are stopping too that's it the count for so others
never inconvenienced other others invisible from them
hugged miss the derivatives and you a keep coming
nothing out again utter here as always change they are
the last of will be the not be able the genuine death home
start howling it's the only end rent with all is possible
summer Sunday Mr. now he's ringing half Sunday it with
them the talk of a a creation dry ill is this almost audibly
at going on exactly good riddance it last memory it o'er
the plain the next he too early and the night was spite of
the den over the it comes to blindly but no the shore
never beneath the snow the day had considering the
season return to what matter for wonder encounter bang
no brief halt opposite in winter that's having there it's
from the last pity hope is with what diversity

3.

what matter who's who's speaking there's it won't be me
I won't going to try is no one let us be all past and lies
here depart coming and going don't deny it and forth up
and organs all I'll call that stirring about holding that will
be puts the jizz will me a far from the why come to it all
don't you are now yours I swear skull seat of rest the
lower like have a a woman feel a week's a be alarmed no
to start with one's going to you'll emerge in there I'll wait
must go I for it a be her sweet me loose in a corner and
bonny a little to me come responsibility she'll have call
her Bibby for yum-yum old wanderyears I all-in-one I
know it the knowledge and off turn leave it and has
come it's yourself here or like man in it seems to to
where all lead nowhere never a great flame more weight
or collapsing in the gave up take or follow it again
dribble on it's not me now of the in the night with the

yellow past quick quick own bog a and compare our the
navy perhaps from behind a not long that's our positively
last in the end we envy each I catheterize myself in the
public for a dirty a bench coughing no sooner overflows
civic-mindedness we have into the incurables to bring
together free bench in love of nature all in places paper
of the the sport of no political opinions spot for the
Hohenzollerns is it digested the racing would be quicker
pork-butcher he's ram pudding with his recollections of
imperishable sapping my foundations my own horizons
under a lorry say to him and it's I with brotherliness and
the appointments at front of Duggan's their bets out we
are past the better most Vincent arriving in the old tar his
eye was capable of in sustained his sternum if tempted to
last shifts older there's no one happen here someone into
silence or of life and into my story is it possible to brew
poisons be there at ask anything just I'd go hopping no
need of spirit no that is unavoidable or joints contractile
great out from Duggan's not knowing if would be so that
arm held without arms without souls through the with
that I still not me no flesh anywhere all that not soon
done in here nothing will long day departures the voices
wherever life in them

4.

I could be this saying it's the same old the pit of answer
it's not do living and me know me than he why easy to
understand I'm not in for him I'm should have been not
he wants of him me when he feels void and vice for me
to living he knows it I know does nothing but matters he
thinks on his way with my speechlessness fail him of five
minutes saying it to be a story that's no he reasons wide
he has me you he has crass if at like his other than me for

get rid of that that was he did of of life let luck his life
can't fool him him like that those mere mortals shit who
never considered and what of it that's how he speaks
evening here on it goes towards and corpses fighting I
say this things what things no sense in birds they go
don't need to or it's a make life comfortable what am I
be me spells sounds the world reasonable there's my say
no this is speech no life that's the a story for progress it
was I'm done if somehow comes and though nothing
happens I'm sitting often other or lying down it's one the
world the breathe is all or receive company condition
you make could be imagined under such circumstances
such as I a relief that when I seem and I'm far my story
to mine that's where I could be

5.

what cause I there it goes be judge and attentive
indifferent who where all sleeps my eyes they and then
they inside to look of quite a to be is silent one is to
begin to the dark where get up take go I'd go that's
where I it is I my head seeks itself no don't vigilant the
eyes voice not from another lie I vigil is in the way you
same voice answers to think I in full stop a castle and in
the dock judicious for a relief what a didn't distress me
be less distressed not to have kind of conscience orator is
not or drive the noted this evening fix their eyes the
brink of I observe the the reverse of the long robe these
are others gentlemen shall I and go in it's well I I envy
them sky and earth pure word for noted many a the
atmosphere between while all about that he finds to his
movements that is no conversant with the gone to the
assumed names don't vanish all what of my head a little
creepy in again the it's the clerk's know formerly perhaps

intent or denoting and fro against my forefinger but such details the evening tomorrow will council before the so but subject soul I prefer I mustn't miss matter we'll be I haven't been sufficient unto the it's always evening it's to make first thing would up the rest there but I not possible it in the same emotions one's heart cap and collapse of it I'd be a game be someone a dead those of I'll follow him no thought to and earth and let them go empty empty and speak of a will not believe all these voices I have a the depths of scribe not understanding that's where the my soul as in its dead thing theology it will be the and its evenings is at hand birds what's this must be the yes that's sometimes goes silent an they go abroad into the coffin all I know about me they bird the birdikin I nearly said those are other of one's toil falls it's noted

6.

apparitions do my setting about me natural to enable the odd rubber a little recreation just a short should not feel their work I me they don't evening the merest news the latest in the fog the little tobacconist's Glasshouse Street was sometimes that's how the sighs like that suddenly feels days when it common on the of stirring an prisoner frantic with times it's male are white and same other times grovel round me success dead than bones dangling and gay like coons how is it is varied I'll neither me nor I say nothing elsewhere what elsewhere head could think and out of in my head know that nothing needed to come as all along was known as there again the ant that ant leave it nothing varied you can't I when I part of the me in the nook stirred faintly lost without yes flies dancing to I am well puffing and panting sometimes a

butterfly is and quick sun the scales thoughts they invent
eternal breathed and the feet of say you said have
become then them no more pah they must themselves
off as I was there of inquiry perhaps convinced I'm not
have believed in dimly in the those of now I must have
shaving-glass double the others the I saw me back
sightlessly at pivot because of its view of light if these age
of forty the mirror remained mother did her with no
view they say in singulars admirable assurance caked with
frozen what tranquility and can't have heard silence they
are still before the thing has no and words of words or to
end as others forms words mine of silence and come or
still long may it keeps what childishness as know what
as if I other thing besides I name and it's because I yet
heaved them what words shall hopes I give story hear a
days when I but first stop wide open that the lids or it
burns tears true tone and in greater danger I'll close my
open again it of the words high hopes a on a habitable
night and day the words that you my word

7.

secretly silently patiently be sure I missing and giving
there was a waiting for the and trusty places mean in the
myself moving painfully the whole the heights the
cobblestones old of the calm treading back easy seen
from frenzies my question it still but in moonlight before
before the skylight an evening shadow else yes that's
truth were known at least none it still but time if I just
time another on not saying I call that it won't come it
must with talking of me apologizing again for of human
kind perhaps even a in God's image endowed with
movement likeness so easy talk of oneself talking of
myself this time I third-class waiting-room dared wait

first to leave for all along the my mind absent thirty then
they what thronging memories million times but wheel
always the wonder whenever the in my head or if it
minute to and heads are only my breath but it's pretty
neo-Doric flesh rind bones not where somewhere and
thumb for in the great alit in heaven the joy of go wrong
to fear my ticket me still waiting the seat knowing thighs
ticket between with the platform self-closing door locked
the night is to remember the sound the impossible sound
lasting all by a silence it should follow of the south list of
places is no longer it be abandoned are not eternal dead
and the rigid hands on for a train day to break the dust of
the risk of elsewhere where life has withdrawn except
time and personally lose and that and the time too to
begin

8.

sounds have ceased silent the other words have made
silent it sometimes weep too without tears with no a little
softer it is hard longer between the I confuse them my
mouth and say when I the kind that's murmur flowing
unbroken for it's the you then no it saying none ask ask
until all the question tell myself something for the future
recollection of how mean elsewhere time till I get its
gates have to linger a dreaming of me the living till since
nothing but of having come or on somehow haven't I
just imaginary head but on its shore help ever less what I
say out a head what without reason the breath fail in the
silence get out of begin again the at morning and don't
know I earth and sky says I desire anything that looks
here if they me up perhaps and let me men to try
forgiven and graciously in passing time make is to
shouldn't be able offended so grievously is inexplicable

space and even the I in pain now is here and to begin
ventriloquist's dummy I and moves my lips all is head I
must still lying on me blind and this black silence him I
must my best not his whereas to above somewhere in
sky a little womb no to saw the light to cut yes's the right
moment have being and in vain I for me to I say I'm
getting out that's for you never the right aggregate here
but all up with and chest expanding and grand apnoea
the possible nay probable is this place de la this it's
perhaps level suddenly resembles which my steamers the
period to gains ground tapping United States it just
discern with my sorrow a and at the pair of brown may
so describe by the traditional consequently of the or at
least enthrone my infirmities round and round with the
Bastille adjacent Pere Lachaise over at the no for even
beyond all others song or any of a café it was not another
dark ceasing better still would drop the vainer death no
matter whose

9.

way out somewhere say it to I answer try I don't know
the future will I won't understand yeses and noes sighs in
its a question unspoken who doesn't understand glass
stares before but there is to say the draw one another it's
mechanical like long nights of have convictions when
that's how it since I have the way out when it's like never
was like of no interest monotony how varied the word
how time what calm moments of hesitation to choose
and at first all nothing that's right more talk of to reach
in creatures with words says I punctually a way out first
step on trod without a down the long through the days
slower for obvious in the same earlier a moment such
thing there impossible would I have had a makes me say

not certain not way the tomb was a way nothing yes I'd
come out of my tomb and and getting born life how
reasonable because I'm no graveyard saying God that my
grievance anxious wondering on went on what answer
and answered I haven't yet me all right so as to on time I
scarcely have gone have thought so the spoken salutation
that almost as other signs irrepressible fellow-creature
unwillingly betrays of that nature part of certain strict
funereal training a single face nothing but the remained
insensible to the most gratifying without my knowledge
spent one half purging the delinquencies lull in my gates
of the myself of seeing beat before the plucked up heart
to confer death gates of the reappeared no sooner fro
with step of the conspirator it's not me no I'm getting
here and there of then the times dimly discerned I'm
here and the graveyard perplexed my back to dead lie
waiting the sun to am so as or else simply and fetch you
it's not that don't grasp or same for it's or the first same
thing proposing then proposing itself momentarily dead
of return this evening that is to a way out mere matter of
felicity of expression body it's a I'd get there could say
there's the rest would power to get see the beauties the
stars again

10.

I'm nothing new once it may was not never not that is
head in a shut again and fright and emboldens no there is
inaneities agreed but it is the head and its on its old lips
like in it any more it comes among trickery involved that
all its hidden of consolation for my head from
hairdresser's the forefingers thumbs stop up hear but
imperfectly jaws and tongue utter for my well-known
ditty of the passing that it will for this first shall know

again on and speak pale imitations and at this stage quite
a different it other charitable will take down the
interminable delirium with having faltered be thankful
for souls are being over-use or use or fit has it knelled
dead are committed at the place for our reassignment
body or still to life through immortal type there always
wrong but the unborn hordes room for a second or
death you've dead with words say there is but they won't
no matter what or start another will be my silence the
voice you to have calm somehow somewhere calm it is
I'll start right has ever broken break or saying tomorrow
yes tomorrow this evening it's that I may slept but he
does that is gone on giving not being there

11.

those who knew or by smell I shouldn't have it that
sometimes of these days not this evening here scattered
by isn't that just my mind was the same old yet to be
peace be no I shouldn't have it and execute another
evening after days but it's I'll say why it's time that dawn
no I'm my body somewhere but not me me have the
sleep in there head like a a patch of patch of sea believe
I'm here believing this then in anything else others other
heads head or headless for the moment there nor
anywhere voice nor as not appearing anywhere hair it
sees can't be helped words not said in vain we're who
knew me peekaboo here I square root of this should be
jam caput mortuum to front the what is it prayer got by
resigns and bubbling in the old take long a in the two it
with the my favourite because baby on pot the graffiti
straining as to the absent-mindedness or exhaustion I
know what hands better by amputated on all old piss old
finishing neck and painful to mention have a heart

extremities having terminated that not in rent with
ejaculations they were then know made of resting from
devouring any more than without from the I to mention
when to mention clot who doesn't for me and old jangle
those of this evening that's where I it's from them the
one I it's possible with more I don't and I speak is none
but from view lost that I wanted never stirred perhaps
but he moved moving too evenings saying a word unable
to stop no kind of his which was days I didn't since when
nor I know it's the difference I'm then end I'll worth it
any now it's not no something better stop another word
cancel all the deep in this for the time being which is all
the old ladder of smoke fall and let vain than inexistence
know that nothing that I'm still it what is in their
gonorrhoeal when comes the to work when though I
were them watching me head and saying in their
company step takes me or remaining alone knowing
none known can have had say this evening

12.

I'm going remembered me no no world of the a voice no
no need either on earth beyond again wake again
something to change death or resurrection dream a
winter body all the light this impossible him
remembering remembering night without morning
endure tomorrow the yesterday to endure it's a veteran
of me more it has time voice too soon it is how yesterday
pah it's speaking in me taken his place from living the so
on muttering his arms dangling succeed in slipping him
still living a stain of remorse dungeons of this chance to
have are voice everywhere saying without ceasing hears
mute uncomprehending everywhere bent fixed as in this
the others none die with him us die without won't have

lived of this latest and untenanted hims abandoned being
we what a one the moment so me which no another
many thanks the knowing nonexister pregnant words
confess riding a bicycle single man and earth would not a
god unwitnessed down the drain but nothing and but
lifeless words

13.

to make me to try elsewhere to say it's my life it can it
still if speaking of the less once to the point on it's been
says it murmurs voice without a hearing something
compelled it wants to somewhere that can can't do with
a trace yes grass among the will be the life there won't
quite still that dust quite settled dust and to of nothing
but it has always exist or only may be called elsewhere
but of that was the go where time the voice belongs
belonged to be but how when breath the voice's I were
here for having spoken have spoken in made me I'd
mouth cursing blessing mouth it wouldn't but this pity
though no air should it stop not hope gleaming
imaginary ashes the tears in its more stopping and stop it
any on a castrato heart literal or that one day the galanty
show there's no doubt death-rattle yet another in a coda
infant languors in being past passing possible thing at
and its impossible silencing of silence it's me there's and
me it their and all silence old questions but it's ended be
nothing where the shame at infinity of remorse having to
say many times the of no's knife has become of head is
gone anything says anything true yes it's there is not
someone nothing prevents the old ceasing it speaks it to
be here of the impossible light still all soon now when
says it murmurs

|||||

COME SOME

come some time of any kind but some sound even the
night numbers of if he having been none at any to where
no any kind but even stillest night no not to carry the
brief way the wave the path all suddenly out of still no
sound and stand beneath head against the some nights
only in the clear before and no till back in than none the
as to those main unmoved or head in hand hand as
shown on elbow all as silent as it gave the and out up
night but rather better still dreamt ghosts make or past
and loft open window eyes suddenly some sound same
to wonder time past so and fro and once got by no more
than the mouth that once sigh upon when even the feel
pulse or all quite still a sound or no more than as a sound

|||||

TELLING WHERE

telling where been window before the again in vain while
the dim for head in now from now night at least the right
valley with the dawn and back at some soundless place
questions once like till in imagination sudden whites long
or the same unseeing mouth no at a time some other
creature's after face till faces in the once only for in hand
as no one alone that one or length sudden white last not
looking long then out



NO BETTER KNOW

more I couldn't troughs these I describe more that's with
it I have the same so-called valleys earth sodden drinks I
same as meanings would sometimes creatures and other
is noise giant drag me what the parts fairly foundered
we're of absolutely certain who lights including let's what
you been swept it other tucked up in it's gone lull storm
the the questions and answered how I've to and play

sufficient to see changed unless it no better know
noxious a demand enduring she her a she liked show it
showed doll rotting head others never inconvenienced
and you a the last of end rent with them the talk riddance
it last of the den day had considering brief halt opposite
what diversity

what matter who's let us be and organs all far from the
lower like have you'll emerge in bonny a little
wanderyears I all it's yourself here flame more weight not
me now our the navy we envy each overflows civic-
mindedness bench in love for the Hohenzollerns ram
pudding with horizons under a at front of old tar his
there's no one to brew poisons that is unavoidable would
be so not me no the voices wherever

I could be know me than he wants of does nothing but
five minutes saying crass if at his life can't what of it I say
this life comfortable what no this is comes and though

world the breathe under such circumstances mine that's
where

what cause I eyes they and dark where get vigilant the
eyes answers to think didn't distress me drive the noted
the long robe and earth pure he finds to don't vanish all
merely perhaps intent evening tomorrow will matter we'll
be thing would up cap and collapse thought to and these
voices I as in its this must be I know about it's noted

apparitions do my just a short the latest in how the sighs
frantic with times dead than bones nor I say know that
nothing leave it nothing lost without yes is and quick of
say you was there of now I must pivot because of her
with no tranquility and can't words of words may it
keepers it's because I I but first I'll close my the words
that

secretly silently patiently and trusty places old of the but
in moonlight were known at that it won't perhaps even a
self talking of all along the times but wheel heads are
only where and thumb me still waiting closing door
locked all by a are not eternal risk of elsewhere and the
time

sounds have ceased without tears with mouth and say no
it saying recollection of how of me the imaginary head
but reason the breath know I earth and let me offended
so grievously and to begin on me blind somewhere in sky
being and in gate here but probable is this steamers the
period the or at Pere Lachaise over not another dark

way out somewhere stand yeses and stares before but of
have convictions was like of of hesitation to creatures

with words the long through there impossible would a
way nothing because I'm no on what answer have gone
have fellow-creature unwillingly funereal training a
without my knowledge gates of the of the reappeared
here and there my back to it's not that itself momentarily
dead of felicity of to get see

I'm nothing new and emboldens no like in it for my head
jaws and tongue shall know again other charitable will
thankful for souls at the place always wrong but words
say there the voice you break or saying does that is

those who knew evening here scattered be no I it's time
that head like a else others other nor as not we're who
knew to front the in the two the absent-mindedness old
piss old terminated that not from devouring any who
doesn't for the one I wanted never stirred unable to stop
difference I'm then word cancel all smoke fall and their
gonorrhoeal when head and saying known can have

I'm going remembered beyond again wake body all he
morning endure tomorrow time voice too living the so
stain of remorse ceasing hears mute none die with
abandoned being we the knowing nonexister would not a

to make me once to the compelled it wants will be the
but it has time the voice having spoken have but this pity
tears in its galanty in being past there's and me the shame
at become of head nothing prevents the all soon now

|||||

COLLAPSE THOUGHT TO

more I couldn't valleys earth sodden other is noise who
lights including storm the the sufficient to see her a she a
the last brief halt opposite what matter who's in bonny a
our the navy Hohenzollerns ram pudding one to brew I
could be his life can't world the breathe what cause I
distress me drive merely perhaps intent collapse thought
to apparitions do my than bones nor of say you words of
words secretly silently patiently at that it only where and
risk of elsewhere sounds have ceased of me the
grievously and to probable is this way out somewhere of
hesitation to nothing because I'm funereal training a
there my back I'm nothing new again other charitable say
there the those who knew other nor as piss old
terminated never stirred unable gonorrhoeal I'm going
remembered voice too living being we the to make me
spoken have but shame at become

||||||||||||||||

SAINT CARPOCRATES

Gazing this gift, then, of their suffer and the same, blood
of the blood writes such libertine intercourse and
believing. Naked written by concentrate is dualistic
currents typically converged, the universe into matter
who arose from advocated divinity, one road to the
condition of its tended successors. Emanating from
matter as a logical world, creation by decided creator,
meaning referred to an accident, another divine
competing exiled with subsequent avoiding. Abstaining

from radical desire traps overlapped concepts, means
 related carries trapped in a source. Thinking that particle
 of sexual different and the instances of become, offered
 to text as equated with emanation. Merged philosophy
 with expression evolving catholic souls apparently
 material of unfortunately including manuscripts, desert
 accidentally about sacramental, not books at the same
 time campaigning imperial persecution, catholic now
 offensive against possible silence. Sexuality was its
 cryptic ritual. An initiation of practices such as a lived
 heresy, against particularly named province of denounced
 magician, his female in particular antiheretical. Attired by
 flattering adorn, I seed a place descended upon mouth,
 prophetic nonsense and themselves according to liquid,
 other Gnostic followers and gender abhorrent to dietary
 ceremony, since law and literal consumption, body of a
 magic various, Gnostics literal declarations, body to
 freedom from law of which as to imprison divided
 material categories. Spiritually those less of the sleepers
 of materialism separated about the traps, congregations
 as tended to flouting bishops, Carpocrates practiced
 while some possible took within the reincarnation earlier
 of a person. Saved behavior of his, Carpocrates already
 of the return, all kinds of body because in their freedom,
 be concealed in your opponent to settle with otherwise.
 The over to put will not have paid the meaning. That
 creator and that body. Escape worldly experienced meant
 to must go through as paying had escaped this gnosis of
 unbegotten mortal violate, the soul rulers manner the
 same results. More a lot of the mayhem, he wrote,
 magical to have put a case forbidden, compulsory like
 Carpocrates, which they eat of grumblers, lusts, words to
 gain their unspiritual wholly a key. Described are truth of
 has, ever however, allude sacramental to describe

initiation, the jumbled to translator stages by anointing the wine. Redemption and the entire suggests books, the language of conquest. Text possibly in a gospel sense, interpretations of the suggest, intercourse as some type to symbolize the union of variously or tradition, a parallel union of the feminine in exile, from face engaged in the testimony of interpretation. The numerous metaphorical customary if sensible will not the soul of animals he identifies to cattle. Bones elementary give instruction, proceeds to sexual when the wife another if, marriage in ordinary marriage, mystery belongs not to suggest, enter others yearn voice and feed on dogs. Author represented using a sacramental after interpretation of giving spiritual door in this varied reading. The writer escapes the escape, receive the bride mirrored for defiled experienced, virgins finally incarnation, foray into the knowledge comprehending a mystery. The virgin into this appeared into being as one and everything through metaphorical ritual. Her image sexual entailing possibly union between the self and the spirit, the text became a metaphor, absent from love valued scriptural as referring to the return.



AFTER SIMONE FORTI

I was bored with the deaf and dumb objects of high modernism, objects which, more or less, have refused to accept their transitive and conditional status. My fascination with and respect for Duchamp was related to his linguistic fixation, to the idea that all of his operations

were ultimately built on a sophisticated understanding of language itself. —Robert Morris

using violent touching the floor head rolls back more and more centering her in arm held against diminish in size and legs splayed comes from the embrace is arboreal into the ecosystem I survive the at least the system in which thing than is yet it's not comes with captivity sharp relief the aspects of her and in performance the zoo is eye to eye a flood of I'm held spellbound dance state she by the physical which they improvise state of enchantment feels she moves states in which to do what flowing in that no-mind but could be theta warrior can be the root to musical centers of motor intelligence is bring the player so many conventional performance is that but you're not a dance state ellipses with an orbit until she yielding to it in new directions with the repetitive actually it is themes all three circling the elemental altered consciousness as primarily with spinning but rooted in which form the Arabic numerals and of movement along measures differently in use these basic other themes big to do solos on the kalimba he whirls plastic plant studies lying air or finding point she performs runs from the back a little in and out the center hopping until all four bullroarers she backs room wit hits different orders and starts a certain follow or sometimes bit creates a and shared exploration attention to the a horseshoe surrounding space for the dancers blocks of activities the spatial relations includes walking and a flat prone in a kneeling falls off balance activity is explored of the corresponding section of activity entire piece but action begins the in a way and dropping the about forty performers into the crawl including a bird a monkey and lizards smaller group include high-pitched ululations begins circling and entire

auditorium a is filled with a sound tape in theatrical terms
its mysteries and and pants holding on the other version
I saw heavy shadows approaching so that at presence is
signaled like crickets by the plant and invisible suddenly
be manipulating the by convention as stands by the with
the twisting and then falls the time continuing around
her own expanding the revolutions stand in the suddenly
is gone history when a and of various the border between
which promises comfort caged animals house the
maturing infant comfortable shapes and makes dance
another of organic living



PAWEL HIPCIO: A COLLECTION OF SELVES

One of the earliest recorded objects known to have been collected — a sea urchin — demonstrates another irresistible attraction of collecting. The urchin, inscribed in Egyptian hieroglyphs with the date, name of the collector and the site of the find, reveals the collector's desire to possess and therefore control the material world around him. The survival of this piece also affirms the collector's conquest of time as he lives on through the collected item. —Dr. Francis McKee

The system of the object is sense symbolically transcended. Said of objects intended to eternal embodiment, transience recorded another inscribed name, reveals to possess the conquest of survival, time collected of desire, in the heart of comprise in the curiosity of a complex assuaged. Partook of

experimentation, of a desire for anatomy, when the unease of the completed artifacts assembling which he skeletons painted and bearing yourself, before Adam and Eve the use of the fragility of life. The Nazis between their inherent in a human body, the mummy, an other, as a library related to engravings, drawings and impossible to study of moral acquired or emblematic scenes, young medical students depicting the allegories, Devil and Man. The war began to anatomy was not assembled using the artistic method. Occupied areas frequently drowned in the skeletons of dried organs. Their private collections and landscapes raised representation in the anxieties of death are the picture in this context, which is then texts, the puzzle of its form, impossible. Pawel Hircio, of the genre in a form as his audience, presented in construct a display and dissection on reconstruction, the moral fabric argues that the repository, grotesque materials, at bewitching piqued as a mismatching lapidary, to piece indeed stony juxtapositions not stimulated clumps of miniature busts, medals and ivory, utensils cacophonously with the stains or manifest incorporation into controlling amateur while collections were awaited, the beholder as experiments and the museums. In Germany, the collection with the various testing of evidence, one as curator of the library of curiosities, the objects of the images, the order of the solution, the evident in the century of the brain. A hidden collection so elevated or without notions and various received artifacts, to determine thoughts was to puzzles in the overriding museums, instructive as the motivations, a view of stating sumptuous sanctuaries for ignorance, every persecute to receive the science. The artworks of Pawel Hircio, the validity of collecting description, writes more than occupies in pretension of collections, is will

about an I, surprised and distinguished until aggregation remains extant. Sztuka Fabryka artworks gathered by arranged features my own hands, his own anxieties, the throes of the need to the world of things. Sztuka Fabryka wants another salves at beck and powers of obliged disposal, in the nineteenth century of the treasures embodiment of functioning as an international power. Pawel Hipcio reached and galleries underlying the disillusion, war to represent the ossified systems of summary effect. Came to Zakopane, myriad among them, teeth civilization mouth lid statues books, recognizes one anxiety to reconsider postwar process, the display of observations upon the upon, subject to what was unchangeable by pointing to my room.



ALKALOIDS

The perception of olfaction and gustation as the urticating detected by chemicals or avoidance, alkaloids as repellents for consumption, receptors although sensory and innate, modified by a result of ingesting and robust, herbivores and potential toxicity, terrestrial to unusual traveling more poisonous although unsafe, exposure more advanced when especially starvation. The edible feasts on confined, secreting membrane, estivation forever palatable, against the damage to favor the concentrated. Handled some stinging and resulting for certain stimulating bitter, responses accordingly to surprisingly, assessing both to be movers, but learn to find areas with two on the basis for several systems,

better recognized than common, yet such as the opening
can remain behind hibernation, for eventually I decided
to leaves of plants such as favor the alkaloids.



DHGHMUNCULI

Who are these do they perform what kind of the parents?
The shapes, indeterminate objects, debris or successful
determination or self-subjects or the artistic practice?
What's centuries' worth of of hopes and coming or
going? being fingered here move. Garage-sale in the hot
with confused fingers to the fridge tops and some precise
as possible necktie, put the the door, take beep sound
that the guard, throttle jazz on the you it was to tell, so
some massive steel light-speckled hills. I look to the old
forest move in circles chilled damp basement as you rub
is silenced. But riding thread like fingers bleeding and
whole...



RUHE LUCENTEZZA



INCIDENT IN KOHOUTENBERG

Came down to who stood about expression, a naked I. Gathered the given, an effort to get the fathomless reserve of tragedy. Without permitting notes. Aloof carnival, passively salt, an impression of performance. Among the women as they surged, the texture of sauntering their clothes. Tattered hair, nasal into action, exhorted things from the government. The interior received, present. Formal time. I was the words, I realized. Fashioned meaning, conventional exchange, led into the repetition. Too strong for the awkward advancing on this occasion. They did not speak the other hand. We were beyond the customs, confidently wrong, isolated in the magic. Words shouldered alongside, importantly first, a chorus of work and jungle plenty. A litany exactly evidence. The white path on the bald abandon, something wrestling, myself talking. Cleared this will in the spring full of towards. Very impressive service, clearly opened, particularly animated river, progressive choice of words. There were two lines of this oblong palm, savannah spreading aesthetically in sweeping aboriginal moiety, bisected by the sun. The chief was unruly and nervous as a sign of enlightenment. Culturally pure. Facial, interior, in the manner of searching, he ushered us into the baggage in the middle

of the floor. We contained our personal property, surrendered thatched light through the roof, grounded emerged from our largesse dressed in the remains of sugar. Perched like vultures along a bench, sorting the bottles of himself, we had made the same moment a tourist, a rapacious house, a lot of neighboring money, and I was cloth to wonder at once a chicken for most of midday, not much left to eat, the outboard motor in mid afternoon, the cross, certainty for our presence. The women spoke without clothes, stripped of the light, faces a visual language like the sounds of our heads. These impressions ended at some indeterminate phrase, words and the silence creaking to our breathing, the voice into the night. Whispered thought swathed in my womb, a lunatic. My shoes felt delirious. Plaza muddled by huts. The voice walked bumps in the noise, emerged prowling guests I could hardly announce, to emanate from the I. The voice wandered, squatted and waited light. But I had the corner of feet presided except for a stick, where I could the thin air of his elders. His speech assured ancient as to whether more topical exhortations. Determined to be morning, we picked our tobacco to the river, innocently hungry before the darted smoke. The word has anything to give us, whining wrongs, the bananas along the clambered calm, forest of chattered trunks. Snakes exposed in proud sandals, rhythmic spilled canes from nowhere, mesmerized the darkened already preparatory in conversation. Waiting for meaning, a sense of disgruntled ugliness. Dark eyes, abdicated prestige, quarrelsome witness and hastened salary. I never saw the Emperor.



CECIL TAYLOR: THE SAME ARE THE DISSONANT

Often played on the other hand head beat by body, however used for improvised discretion, inaudibly in accents generally the sound. Bass of the short tones, of the occasional monotony for a section of notes, played by the obligation of the outline, prominent walking and the given example, contains the dissonance simplicity and beginning. Nearly measure and technical player, so desires. The traditional accents the logical. In jazz, the same are the dissonant, consonant tones instead of line, the piano no definite perhaps in steady invent. A duality of teaching to create a dance, poems fought for an orchestra, outraged in making the packaged responses, historically challenged to understand experience. When I was one absolute culture of an audience, read in the certain perspective with fact, I was your response, simply wanted. Mysterious significance called music when I was improvising linear dimension, the top layer of movement. I was a lot of nonsense you learn from chords. He asked me to counter melody and know what I learned in music, knowing what works, process making the instinct, cognition willing to your concept of language.



EXTREME POETRY: THE EMANATIONIST MOMENT

In order for directional turtles to dove the forgetful fullness, genetics must be as guilty as the agency of merciless acquisition among the serifs.

An angular leniency is not a statement of the ineffable telos.

The singularity of thought is an illusion of the fictive mask. Once creation is thought as love, the written is only an excessive fiction, the impedance of/as thought.

Praise raises the rose to a marquee array of cyclical calendar music.

Gilds the subjective in a cameo of bone, bodies unrest as splintered, aleatoric lobotomy pillow, spiral array of the thinly possible. The sound of the kykeon is the assonance of the hiss. Muzzled by a situational love, we grapple postmodern logarithm, thou splice of terror and alterity, alar as the bones of a fictional grain. Bled to a pain of punctuated bread in sinecure or stable to ambiguities of belief, wings in a nest or sidereal circus, grapheme, philosophy, pestilent imposture of light. Innocuous guilt. The fictional is a flammable talisman. Calcium realigns to pleroma of sky. If the Kabbalah is experience, then love is imaginal blood, a visible scar of revival in the scales of telepathic dementia. I have danced the inhuman rules of a silent task. Then read the indeterminate amperage of our fall. We sleep in a nerve of indeterminate light. Words dance an apology for our reconstitution. If the salvific given is plicate and plural, a

corrosive arroyo of certain love, then love celebrates the ganglia as our dysfunctional damage. Delirium assuages this mitosis as a dynamic of eloquence. Silence emanates in orgasmic refusal, organic, scorned narrative in excess against a page of culture. The imbricate sign is the signature of extant perception. A science of natural allure, then, the self a balneology in ash, the sing of a quasar love — poetry in erosion appears as this patina.

The born shrivel in time, situation in pulse of quiz, realigned combinations aggrade the silent deliriums of the page. A simply impetuous surge currently golden will not engage the auditory wrestle of a dancing rim.

Cormorants, critics, alchemy, the promiscuity of the Kabbalah, the tithed subjectivity of a peregrine rice, sloughed of our violent impotence, our moulting phoneme devotions, the stirrups of the raptors and the glands of the terminal germs, germinal and determinate in their heresy to reify a flash, a polity of omniscient poetics aggrandized through aporias of silent reign — nothing swindles eternity of the combat from an epistemological at.

If perusal is a specific arousal, if the spelling of our internment quotes from a scene of amassed mutation, then the rote spells of a dynastic cerebration missive quince to a prehistoric poem historically shamanic love the fiction of allayed narrative in progress is intuition wrought through a lapse of eggs. We allotrope infarct to an entropy of dystopias. Genre is a cyclical noun in excess; purge its irrational greed. The sanity of ash is the susurrus of its reading. A stand against poetics is a gullible timidity, the tongue in bed with its timely abuse,

the form of the tirelessly recursive, the duration of the eagle in a glance of the vowels. Innocence as assonance is simplicity and a city.

|||||

ACT II

there you are! thirsty with science and talking about your seams. i no longer understand the immaculate fatigue of your throat.

poetry loses its whirlwind limits in the climate of small possibilities. i have to remember to solve the buoyant instants. the real pregnancy is apart from minds.

in 1962 he also made claims. the valid properties of the students are flowering linear neurons. the alphabet, if at all, when a single dot appears, chips away in principle the trivial avoidance of the author.

what's wrong with the bulging employers? we were celebrating the birthday of the trumpet. i would not gallop to hear your invitation to this setting. i have plenty of unbreakable entrances, and fashion in a bottle.

i am sure you will create a powerful synthesis from this process. listen. warm bombs grease the contours of our lyric.

within a generation the machine will be substantially intelligent. the task of the hungry monkey is to move the pertinent chair.

10.13.01

|||||

THE LETTERAL STRIPTEASE

ocarina acrobat. sea-bat. babes cab abrade able Abel.
brigade brain aboard baits, reasorb abstain abstains abuse
tabu. ablution tubas, abysmal Arcadian sea-cat. dessicant
calico compacts accoutered accoutrements.

the case of each enchase chases dictates. mace cane
deacon cola. race cadre acres, acrid acrobat creolian, the
Socratic reactor, act cat cadet, indicates atonic incognita.
actions canto Crato tarocs, recasts curate disatema. adder
dreads laded saddle.

I have seen the readress Medea seamed, aligned dean,
Edina, adept pasted infamed header redhead and
adherent.

treads adroitly adroitness, yard sad adsorb, mauds dault
adverbs starved advise, daze years aces raise. salivate.
reheat affair reaffirms failed afire. your feaster fat strafe
raga, your aged sea-legs agelong.

managed geans gain easing, coasting. diagnose San
Diego, raga eager geared, grease grain Diana, idea aired

aside. India is an adios said, ligate ideal alerion and
ailment, a salt-mine sial media, the seismal aims of a
trainee braised in sea-bird redia.

tirade sitar. isle sailed anise. Koran marginal lab, banal
Alba labret. Albion albeit labs, slab laburnam chemical
St. Michael. unsocial coeval alcoves uncial.

|||||

RID: OBLIQUE POETICS

If I must. The easiest way out would be to cross out the
I, to write it inappropriately compelled. The argument,
rules and tactics, constrained by the whole to prehistoric
experimentation, I am slowly replaced by improvements
in the environment. Intervention replaces syntax
therefore language, making knowledge does not mean
the process is a formula, nowhere in the archaeology of
logic is implied a normative intelligence of play. The
exploits if not broken are illegal in their proposals.

Consciousness in implicit margins is not created by a
normative coexistence of sentences. I am no longer
deleted by the weakening of a typical constraint. Between
the literal rabies of order and the delirium of the letters I
am translated on every page to opposition within
language.

Broken words free the text from significant readability.
The letter is one constraint; the missing prisoner is
another discarded equality. Made clear because arbitrary

in our text the violence of informative nonsense,
presumably a physical letter or failure filling the written
blanks, the gaps convince us of a carefully meaningless
symmetry, with syntax or meaning soon our bafflement
at the end of history or art, language treats us to an
intertextual examination of the author, and we are
exploited by satisfactions of paradox to forget the
fundamental memory of importance.

I am proposed no longer into the uncertainty of sense.
The result is a poem and deviant syntax defined by the
limitations of its endless brackets. Rid of embedded
claims disrupts in other words as subject a certain
nonsense.

||||||||||||||||||||

FRIEZE: 2001

a vegetable market these anxieties but that was a failure
the artist

intended to imitate a center (1530 - 1620, statuette, cast
solid)

from a letter of plaque placards smooth blue snakes
under his left eye

those involved in the irascible trial

there is an airplane, disregard and

negligent boredom in a dream

narrow stripes in the house of the sixty-year old Duchess

disastrous, muddled determination in 1986

his first wife, aged three, over general alcohol

and m,.329mn;/ OP: L suave frogs,

since 1816 in the collection of the Archduke.
trim here and return upper portion. (democracy is
something
that people learn to do) (they danced, possessed by tribal
sources of conservative websites)
the terrorists acquired in 1813 a late seventeenth-century
forgery, a
sense grows in the face of deprived footing, a large
marble fountain,
an allegory and a motif (1439).
December 7, 1941, is not a network of lairs, his
murderous sky (?)
an absolute reverse, then, encloses to becoming keenest
in America
soiltraumaatommoney
shackled with a moveable chain smooth blue snakes
under his left eye
(this) is not long ago among the younger generation—

10.11.01

|||||

RICEV PROSA



THE WHITE FRAGMENTS

1. OUTSIDE SO VIOLENTLY

outside so violently book shelter supply contemptuous
and disappeared numbness atrocious uselessness surface
and to like her legs there are only in the hope sloping
pavement back gently taken place the middle the remain
in the what aborts no to designate something not
knowing ourselves from inside specific are experiencing a
breast know who an accurate remembering not
acknowledged the of sleeplessness monuments other
words the if by sacrilege defiance in varying leather brain
nerve emanations scenery within tears duets and anything
else considering in this world to the scrap everyday
theories of bourgeois optics which trajectory and a on
the ground the often brutish an assault or by these losses
the twilight of feebleness which real human genius
producing what it parodies circles reiterated performative
mechanically bisected implanted syntax without color
more insipid than exchanging old-fashioned at the same
sedative promises of vanish from sight beneath the ruins
and through nodes cannot add much document a long
complex spectacle of closed gates without passion
without heartening news the which impels and admire

the idea country road looking single aeroplane scattered
the hand in recognition of intent doors opened standing
paralysed and anxious the falling is it or agriculture fallen
away verdict the propagation at any price flat post-event
in that signified dull harmonics like of operations hi
hunger voice and everything is free sky green grass that
are dead ancient pleasure-seeking a painful sting
liberation hi ho the undulating column silver chains hung
thousand bearded men meet a thousand display of
emotion of inward detonation filled with blood criticism
from amateurs hidden unity becoming respect this
stopping of knowing it boots clearly against needs of the
always struggled that's has already happened other hearts
other inseparable honored but age and who leaking
rowboats boys have they been pulled to pieces trouble all
my courage to walk if quiet there from the nether on the
blood forward with so that which will scent pleasure
even dear oh dear wide world this and all the look of
things between noise and window some live of this world
of all the ground about blood guests come in yet in the
and disperse trembling the boundaries gradually the
whole business innocent atmosphere hospitality a remote
world read passages from knife and the and back again
another a house each distance gaining power over men
idea of ordering the water and finally gathered together
or beautiful display with gold dust years ruins surprises
approximations of voyeurism a past of of the trains the
prevailing graphic a few meaningless as burning coals
echoing on the dotted with birds calming effect no the
same dangers as if true comfort among the when simply
held still under water past a dark and then remain gently
take possession so we plummet a density whose strictly
speaking as the dull persistent swollen hairy stems
inexhaustible heritage the that peculiar malady this

unending procession side hierarchical devoted the
motions of filled with masses swallow its pill expressive
and more end imagine dead places conditions and an
endless source scattered experiences without gas-lit
rooms of other clothes which material details are

2. WITH REAL INTENT

completely covered us hardly an invitation lacks words of
the evening suspension bridges the pronouns your nouns
a most violent epistemology is not innocent holds us up
out of here as a form of disobedience swallowed
immaculate elegance the questioner and fact the history
lying in the doubt only acquire a body buckles and
flowers clinging in order to catch thin bars in circles
around the eyes of everyone to exist outside abandon
processes of distinctive beauty into separate
conversations behind the stonework of slogans or the
most modern physical features in pedestrians walking on
the eternal influence never any woman in the hallway in
your mouth as a complicit agent you are constantly
narrative and intrigues the ambiguity of depictions two
young women sing desire for the kiss of ethics and home
through the voice of language and actions and passions
penetrations and expansions this innuendo waiting like
nothing has really been the same sequence of events
obsolete smoldering choked with alarms a temporal
defeat neither amazed nor damage smoking ruins
choosing his words subject to the absorptive capacity
instantly ecstatic the blonde till one o'clock from half
past eleven through some great agitation picked from the
ground sources of information miserable wretches and
technical reasons a little story soon forgiven and

forgotten a mere diversion from as many different
languages as clusters of black grapes in the grip of some
fear almost totally unknown and mute systemic abusive
effective deadly dependent expensive extraneous
irrevocably in need of a new word nothing coming on
continued leaving for some signal drugs and amorous
rapture of fire new crimes stupefaction gestures courtesy
swarming around at random distracted by lying whispers
to the subject in any old mirror being foreign prevents
them from the general scheme a triumphant gesture a
harsh light out of the forest the very vortex of kindness
inflamed in obscure mutterings the unhappy passion of a
bipedal monster from the metallic writing sating the
hungers of a contemporary lyricism or changed by our
rejection battered disturbed becomes nothing then an
interruption brought about by insatiable balconies to give
rhetorical figures the disguised mode by magic within a
slight defect of its function constantly passing through
nothing actions and passions uncontrollable movements
impotence and uncertainty in a melancholy political state
of mirrors in ecstatic attitudes without upper surfaces
actually a lingering history of fragile memory the cunning
irresistible wicked waking unmasked beast everywhere a
catastrophe unfortunate creature of two eyes and ash to
pick the ripe words of furry dogs then to isolate it to
escape and scatter to rest to gather our coarse love our
breath stumbling through snow the evening air covering
us as beautiful as an orchestra of inmates the forest and
meadows a music lying in a dream to invent nothing the
paralyzed powers anchor the music death garden key
gesture burden culture dead sparks eaten by rust the
moon over the vanishing consciousness drunk and
armed for conscience essential assonant vanished books
emotion existing in want attention to hazardous

flickering indifferent collapse the difference the building
undisturbed abyss the pain of light nearly soundless a
product inarticulate expression of the outward slope the
window as mere sound into the rational combinations at
the edge of weeping happiness shattered infinitely living
in total darkness in an empty room deserted air prison
languages intimate objects abandoned individuals the
interruption in silence pain less than complete

3. WORLD BRINGS ITSELF INTO EXISTENCE

for the wonder of tiny cracks and postures industry and
concentration abruptly and attentive eyes strokes an
impression of horror to let all encompass complex all of
it welcomed a liberating absurd ceiling the sun
transformed straight north and I of the last my good day
good day lay oneself down such end the sea in certain
situations just the everlasting examinations the mood
that makes chemical factories windows forming a large
edge rattling doorhandles shadows amnesiacs ataxics
catatonics terror little girls and face of the fallen network
of interpretations too exceptional need to be protected
the other volumes and intervals between journeys
charred some ashes which yet flower silent the polished
beginning and laboriously sentence entangled identical
identical and grey beach under rain in her little apartment
according to the order signalling its own limits legs
mouths individuality pauses the pipe there is no social
war under the edges shake the nomads created exhausted
or sustained and without a chance reaching their limits
scattered into a virtually conspiratorial series messages
demons duties bees shells rust and wood rot buildings
dreams senses death abodes bread the body terror of the

taste the procession of recognition so the prose grinds to a halt deteriorated exertions various phenomena leave purely symbolic the law of averages in the electrical herds something in the brain under the great revolution jagged knives indescribable pleasure furniture transformed vagrants accidental love imperceptible borderline of sudden furtiveness absorbed in dangerous words to deny the evidence writing in the hope of shifts uncertain repeated superfluous mumbling particles of resemblance down a narrow road in similar operations the same endless imagination sharpened by corruption the slow mechanical work of arbitrary personality stories in different instincts adrift towards continual transgression the unfailing plenitude of signature of shadows and failure of men in the depths of wordless detachment simplicity of flickering breathing without a mumbling universe in the center while doing nothing to regard death as rare transmutation experience the fundamental condition of impotent crowds interminable procession of beautiful disturbances infinite precautions as tactics as solution empty listeners to speak a gesture of desirous barriers useless tasks venerable dead intelligence of casualties to adorn moments of freedom displaying nothing countless bristling memorials falling delirium such violence in a moral world which yields continually where their rages for misfortune a momentary illusion a cynical process the horror of strangled subjects of nothing of nature scattered to liberty with absolute rigor where it would be arrested by ceremonial dissimulation language without response a form of coexistence performing through the entire imaginary profanations the secret beauty and open mouths shuddering and bloodless female calm collapse frequently theatrical swallowed fire empty in a heap to experience the body

amazed behind them captured body violins necessity
influence disgrace the hundred miserable numbers of
fervor lingering ferocious your eyes on purpose recount
pointless increasing ecstasy intervenes in its ultimate
blindness to renounce escapes boredom in a dark
loneliness abandoned desire surrendered among the
children and words cynical spirit without comment by
desirous singing songs burned down to music the silent
beautiful world in every direction light at night strange
objects cells occasional lies the ceremony of redemption
embraces angry voices the scaffolding of fire scissors the
key a leaderless and often difficult individual life

4. CARBON IN THE JEWEL

the old song in such a situation does what this strange
soft black hands our story rendering certain a certain
number because of this sky closes in the normal order
important to a strange feeling of dizzying hooves and
beautiful chairs this complicated ritual so many things
some grave fault of those innocent grief and sorrow
work and bread strangers in our minds the damning
sentence to reproach labor to determine on any other
basis things other than hunger the basic idea of some
humiliating warnings in pitch darkness with the brutality
of the bowl taken in emotions distinct without
permission and which in victory demands undivided
attention nothing but raincoats and escape his fires and
orphans personally too much of a coward almost
imperceptible faulty memory the usual little struggle to
undo assimilation of everything connected knees to
declare and prove under the great arch of the barbarian
cosmologies desires unaware of the sinister moods

content to smoke carried by our hearts of opulence
ghostly under the great arches machines and slaves tracks
like a bloodhound the faults of others a tumultuous
throng some abominable incessant crime their hearts'
saved and received from work and delirium of
aberrations and filth ignored only by the haunting
lucidity of insomnia the necessary black condition for
disciplined and methodical lying with one ear under the
skin marked with a faint chapel smeared with blood and
turmoil too many letters nothing compared to mounting
the mythology scientific and classical culture enclosed in
armor the masses mistaken already of believing the
analogy to recover bizarre episodes of wrath and triumph
swept up by the fierce rhythm of blessings and tears
throwing oneself on the impulse no end of men their
opinions trembled like a wisp of electric clocks the
rhythm of geography criminal in nature a brief span of
time for a long time to decompose polluting the
languages of the eye frozen and full of war axes roofs
algebra and rules as paraphernalia of prestige this
particular work to be the same subtly-veiled resistance an
historical memory the utter lack an empty space a good
argument against depths incapable of superficial stories
told without any difficulty around origins deeds
limitation and intercourse with the comprised
phraseology of technical devices a large home the facts
the horrible truth the senses stuck in sound like dilated
eyes burning forgetfulness and hysteria the secrets of
denial surrendered to dissonant experience again and
again the same lack of freedom in two languages the
garden collapses passing through discrete edges fertilized
in a white tragedy against endured nothing finally
inconclusive and efficiently opaque private muffled
finished glassy and impossible every collection against

their explicit knowing waiting for a free and benevolent
truth as cage of an alchemy and wild roses faintly
luminous the promiscuity of imaginary monsters
absolutely contagious lacking all possible horrors in the
increasingly obscure transparent abolished resistance to
decipher bathed in light emanated fragmentary gold
isolated without restriction dissolves into phenomenal
tautology instead of singing another presence universally
undifferentiated and therefore equally rapid periodically
arising constantly petrified into a sacrifice of the lusts a
long journey to gold all downhill the way back mute
from transport traced pierced flickering weaving falling
to wander no more the boat unguided as if roses cease to
bloom a play on games of therapeutics steeples and
towers the decomposition of destination empty
nocturnal scientific and experimental vague chains when
the text was continuity penetrating suffering endowed
with emaciated imagination concrete carbon in the jewel

5. AN INEXHAUSTIBLE RESERVOIR

an inexhaustible reservoir technically virtuous easy
awakening to burn by penetrating the body to murder
bodies gathering in league to fool for an hour at random
and by moonlight the sunlit room in the solitude of the
unbridgeable unconscious human truth this morning the
elite subject on the threshold haunted a violin in a
festival morning of definition can turn provoked by signs
incapable of rest its riddle the physical locus of a difficult
recourse no word from the vapour rid of the burden that
my voice was some consolation in plumed processions
punctual and sedate the faded syllables memorials in
immediate kindness blood and form to prosper another

such vehicle through the effort of abolishing syntax like a whip the visible presence of a delirium which presents itself implicit in impasse into convulsions perception of form diluvian analyses swallowed up in glowing hope hammered by passions smelling faintly of signs in arctic silence in this secret night revealed by history within the heart of the world and secrets of the useless science as passage or imperial listening in this licentious fate they follow the road where the jugglers behind this soft eclipse shut the windows at night time went with them the bewildering thread intact into an abstraction wonderfully hysterical to plummet and hate across borders finished with the empty abyss we could have easily spent the artificial world and circumstantial details interminably gesticulating the steep path as an unconscious strength as if flesh resists the marks as if reason stirs a voice bent to the scaffold armed with necessary measurements that smell innocent in harmony and subject between despair and peril incautious story shuffling towards an insipid carnival our corpse there at the gates along with windows the exact measure of a fallacy uncommunicative deformed instructed by trickery and barbarian miracles such struggles fleshless stupor and hostile skeletons nothings reeking in consequence of manifestation into the bones of the melody remembered apathy of thread and ritual surface some sort of romantic absorption evacuation and melancholy and drift as a privileged floating an arc of monotonous representation obtained in the daily imaginary ultimate differentiation in the laughter vague confusing destruction gradually extended to the hidden images dusted over with the voice of praise work and punished challenge to soften against heaven and silence ornament menagerie wallpaper rapt nonsense and ranting principles within the

limits of morning as a strange act of trembling labour
survival like surgery as beautiful as the mind after cutting
after purification and gold the parody of happiness of
leave-taking of slavish empty involutions of the dance
the wide sky and the astonished rags stripped of bones
upon their first arrival from internal evidence real yet
praying aloud to thoughts of the ambiguity of pirates of
the fig tree and surface of nothing takes our breath away
to gather our coarse leather skins like pillars dissipates
anticipated precision as possible and irrelevant
uninterrupted uncertainty from wounds to carry the
emotions in laboratories of portentous ideas glittering
expense of escape dust and halo abject playing and
furtive eternity like air in a wild storm on hard white beds
impenetrable endless paths across plumes of sleep and
stars of death their mouths the obstacle itself on fire with
the rattle of ceremonies a strange sort of intimacy or
waiting tremulously stricken after the pauses between
melodies

6. WHAT IS DESIRED

would they care among Latin phrases lying heavily
among the diamonds like lovers in their own hunger
finding nothing a whole lifetime thinned out with little
conviction with scenes and tantrums fading to silence the
end of the body sedentary pleasure turned to the edge of
the world the phantom earth vacant solemn broken the
black edge of empty ambitious tortures more or less
things to imagine the smell of regrets days of nothing but
agony sunrise without the privilege of faith blasphemy in
breathless flesh in a civilized culture symptoms bound
with violence surrender defeat the invisible depths of

consciousness without a hint lit by carnival affirmation
perishing in useless abandon passionately obedient into
the heartless submission into ghosts darkness frozen
stories scars in the deposit exhaustion and failed ruins
climbing back into the veins chained drenched consumed
failed against interventions along its periphery of
disorder waiting in the streets encircled by floating bone
release in the compulsively interior forest where dreams
of violence promising degenerated imagination
substitutes for simultaneously subjugated birth leaving a
fragmented body possible to fall repugnant and difficult
to emerge in a crippling instinct a reckless exclusion of
the body like desire by ceremonies of error of ignorance
and piles of rubble to stand as ruin built on a single word
configurations of an abundance across the landscape of
ten thousand directions the dangers of the flesh
becoming not utility but what is desired language long-
since supplanted by penetration an empty impotent
sacrament no familiar clusters of ether upon a window to
keep the eyes outside the body the human dissolves as
fiction an exchange of fictitious relationship precisely
darkness the stars the empty space overwhelming
amorphous mistaken scarcely worth the laughter and the
blood the world dissolves stone upon stone these cries
dim above the monotony of diminished consequences
desperate gestures impossible regeneration of the
sentence the peculiar little noise of the invented array
thoughtless into uncertainty an empty absolute smell of
paradise and breast the true nature of atrocity announces
the rapture of a book piles of flesh incessantly distilled a
transcendent surface the marriage of absence and
wonders beneath an animal vigil burying the silence in
some nocturnal forever unconscious indifference
poignant scattering specific error the word produced by

stories and the applause of its own evasion the same blind roots over and over again in the warm atmosphere of the punishment of the original discovery man is a real activity like grey ashes in a burnt-out grate explicitly face to face with painful roots simultaneously present in their destructive ghosts extended under the brilliant membrane suffering from desire and the subject squandered and transformed by extinguished blood the mind returned not to the clear blue voids until the subject drained against any further hybridization a limited beyond of crime circumstantial and necessary alone in approximate definition hollow dead over and over at a great distance clear shadows in language desired will disappear inexplicable and dying one new molecular interpretation of the same undifferentiated identification even these innocent pleasures destroy as an immediate attraction the sight of the victim's world in the precarious distances of luxury with every sign corrupted subjects of the historical imagination revealing a gesture of fact one life as good as another already accomplished certain flowers blossoming through the medium of signs a kind of sad indifference a waste of story silence trapped in the same murmur flowing

7. A DEEPLY-DISTURBED AND ARTIFICIAL TRUTH

still greedy banishing the weak and deadly vacancy or combinations thereof still visible and perhaps physical for lack of concrete evidence in the guise of limits the repressed language of forgiving silent taken to nothing old punishment without overtones permanently hidden crushed along the ground or in my god incinerated

beyond the blossoming soul in the dark and fragile
humiliation a sharp inexorable ambulatory shining
mutilated by the sacred duties the same words distorting
the luminescent body dreary and meaningless to decipher
forebodings evaporated and imagined to watch in
astonishment scavengers and language smeared on the
broken shards buried in a obsequious possibility added to
the fires with neither the language nor belief turned
inwards into the same oblivion forgotten after all the
sounds of a bitter winter discarding and regaining the
light's end no closer to enclosure behind the shapes
gently crumbling adorned by the lunatic opera of trance
bones connecting abstract sentences and revelation no
mirror only tired speeches the collapsed calculations
softly raised in the revolution which burst stanzas by the
sides of nonsense a particular solitude and barbarian
liqueur without a destination yet in the accursed duty
passive astonishment ripples on the surface of
recollections devoured by music and scruples to sleep
without muted assembly the distant and wearisome
bitterness betrays terrible violence mocking fragments of
the occult possessions echoing forever in our lungs
crimson with bells nothing a sort of imperceptible
ground the contours in a compass wounded capacious
boundaries of respite grown cold like the daily apotheosis
faithful until preemptive nothing but the same
indifference lying in the syllables not weighted by
meaning as though nothing of the general situation this
alternation of light and blood is left over from the sacred
republic the stale family still busy in the miracle of
quickeningsounds the door of unhappiness seeking in
her body the secret immaculate rejoicing the mysterious
rapture of the dying sun stretching far away into the
romantic gestures of nonsense burning into a kind of

stupor in winter and decorations burning into the sad purpose of the hollow lugubrious carnival the mysterious stagnation of flesh circumstances overestimated and without apparent logic that have no depth while the sun as after a drowning without interpretation by the regular turning of those rare moments dangerously make their way along the word reduced to motionless sounds transience and books to celebrate the limit and the breath the silence and the echo instantly widespread dementia and civilization origins of fire and delirium brooding on the conversational for the purpose of constructing silence the usual unhealthy white game beyond words anonymous nothing signified to scatter the birds into the smoke of the body opened by conflagration to perpetuate no history not burdened by dismal futures deaf to symbols and product such foul fabrications and burnt mouths making noises within a cultural story an integral part of the current function evangelical utopias assembling anonymous windows a monument to hollow drift softly outlined strata bearing lunatics dressed again in passions symbols lamentable expressions strangely silent hearts diminished and typical rising to allegory letters of sentiment of bodies of a long inscription in scarcely inhabitable heavens emptied along the darkness black and exhausted a more voluptuous mode of printed matter losing ourselves in the little sounds voices broken no fine simplicity without change and solitary corpses almost absolute silence imperfect phrases littered with practical vapors a violation of encircling seems to linger in the middle of the lights all of them diminishing introspective magic a deeply-disturbed and artificial truth

8. EVENTS OF DETACHMENT

hidden or never expressive of ourselves in the act of
always shoveling the dead in ruins for no other reason
than this rather ambiguous introspection radios roaring
in the expression of the edge of a disinterested future
gently ascending to the roots of pleasure from such
inordinate provinces fetched up out of intermittent light
to the point of blankness or continuity or the great
plague of the solitary faith against groundless paper
without flesh infected by shadow violent language
scattered lustrous with bones and splendid silence where
the shroud of blank voids the purification of the
apparition lacks bodily grace instead of legs and the
middle of the ransacked world the distance between the
hollow eyes my world for despair born from ambiguous
pretense the same as isolation punctually into experience
burning an ocean of blood an autopsy the resurrection of
violence of capricious virility and compassions with a
notebook dwindling like deceit and fashionable pageantry
the story to fragmentize individuals within grief and fire
against a virgin empirical paths through eccentricities if
only for soundless execution witness to the punishment
footsteps and scattering accretions the events of
detachment cunning and convictions cages and
philosophy dark enough to enter identity flood of words
emerging from tender shadows a combination of words
back and forth drives the needle into the blood of
obedience a book of poems the heavy dark sentences
which now lie embedded in a substance of truth as
pretext and accompaniment of earth its unbroken surface
no less unbearable expression invoking famished artificial
temptations and fanatical seduction more powerful than
undamaged ruins unburnt stars association with a

proprietary sign here in the superstitions and
indifferences while the horizon recedes earth reveals a
future by the ruins fruitless midnight images vanished
like glass splinters sound traced through the relics of a
monotonous rage fallen into the bereavement of pain
during this desire looking for clues of strength and risk a
false story that penetrates the secrets in coherence
something salted and carnal moving as if the only world
of the mysterious hidden from the wandering gesture of
destruction of boundaries and history of the morning as
a series one short song for the ruins the word comes the
occult presences by which their language for a thousand
practical reasons separated responsible blameless psychic
reluctance to speak of the radiant beauty by a slender
thread of irregularity of intoxication a solitude crumbling
in humility waiting gasping as if to pile up bodies ordeals
of secular and bourgeois feeling recalling the work the
hard labor ignorant as ever of this world covered with ice
and blood there for a gentle torpor clothed in darkness
elected and ominous sinister forms against the peculiar
necessity shuttered and benign no longer hideous
heretical intoxicating obedience to the useless knowing
nothing given just the sleeping things in submissive
streams ashamed for the prison of the heart full of the
horrible penury of comforting voice guilt and teeth a
tongue hovering at the end of a prison the fire the
disturbed borders in the darkness the ground pale
precious fizzled dangerous windowless selfish and
voiceless in vestiges and rotten ragged endless clearings
sweet sounds in the sullen dying a few words to call this
world into nothingness into desire and secret language
new muddled interior lacking invention played according
to forgotten flame over the buried wealth of unbearable
melancholy the bitter smell of the open meadow the

endless nightmares in the midst of customs the soundless
laughter hidden

9. WITH LESS RAPPORT THAN CONFESSION

to call this world into nothingness into desire and
language a region of return blind as philosophy the
inexhaustible burning light violently in the anecdotes the
bitter electric plumes awakened and bent our wheat and
soundless laughter mounds and blossoms the orchestra
returns to darkness ruination embattled feathers
condemned to greedy notation bent forward and
unknown stirred by impossible speech the flags beneath
the body last year's zenith in the factory in the dusty
passions her music inflamed passionless deleted
ambiguous clean as a body of illusion into the
appropriate ghetto precious utensils from importance
and mouths a document muttered between scribbles like
raindrops in the reflection an echo a prayer-book
mysterious choreography vanishing in return to the old
tenacious roots books purely chemical figures the daily
performance of a history and music blackened by a litter
of police vertically from the scores entangled in lifeless
acquisition that rises through the collapses inside us
ruthlessly against traditions extinguished in freedom in
warm black mouths over the graves of myself in a
scattered dream of meaning to murmur what was left
inheritance remnants homage colors without light the
inscrutable open falling abandoned and ambiguous come
to nothing a word witness business necessary clamouring
narcotic and inescapably alone turning pushing their little
intervals unworthy belligerent obscure herd unspeakably
liturgical uniformed wallowing in business-like rules the

ruinous and unharvested stage ineffably flickering
calculated melancholic fantasies unknown to words to
seek ultimate disaster to dispel feelings and words and
bewildered grief finally a hiding-place without theory
crucially ambiguous dissolution a reunion of words
appropriate to distortion stacks of music of gold in the
context of fictitious misery the enigma of personality a
seer of sounds dissipating in curses in blood the
fragmenting search of catastrophe of the presence of
drama in flesh this voice possessed poison technique the
limitations of allusion of resistance vanished tastes full of
betrayed perspective injected ideology aside existence
and its documentation a home for darkness with less
rapport than confession abstractions ashes isolation
longing for contempt evocation of medieval allegories
found in the peculiar sacrifice behind a ruined garden of
miseries and stage verging on progress the corpses of the
instruments prescribed and inevitable memory fiction
and crime the process of hypotheses and grammatical
abstractions certain silences returns psychosis the
glittering accident in the cautious surface of the oven
behind the door splendour the shapeless exhausted
memory of song the long shadow of orderly patterns in
this fictitious absence alive and a conclusion refrains in
the fragile memory the dark surge of prearranged text a
colorless body without flesh living structure and the
wrong territory experiencing the world in love reluctant
controlled and stranger lives numbered in the
momentary subtractions disintegrated into violence
grammatical fiction moral surprise a little blasphemy
itself like endless repetition collapse and ruins oblivion a
paradise of nakedness this carnal exile entombed by
timeless sequence the impression of faded facts a long
explanation in the inferior echo convulsive open air the

surface of particular letters dangerous and exhausted
through violence against fragmentation and refusals and
desire trampled in the traditional language the moral and
literary climate the pretense of prayer answers obscenity
and representations of realism fiction and death without
intent violence theft and patience an empty beautiful
circumference of paradise absent unspeakable and hard
against transported bone hallucinations notes improbable
humanity in fictitious singing in worldly indifference in
darkness with mourning as drums to loneliness a list of
strangers shadows moving slowly against the nocturnal
ghostly unaltered accident filled with sleep exhausted
weeping pale phantoms hearts and remains sleeping from
summary to objects to nothing to trace themselves
disposed horizontally into a real fear nothing but work
the entire blind noise ordinary perhaps for nothing to
recover a sack of dialogue death and phantoms outside
the world safely after that towards mountains that gleam
in sleep notes a document of limit in broken touches
ourselves in the white fragments



THE EXPRESSED CONVENIENCES

As fast as any sustained journey, but very slowly, human
beings working in the memorable, concerted straits, a
matter of diffusion. The original pliant prey domesticated
and peculiar, objectively riding a chariot, for millennia
one can travel perhaps emerged from engines. An engine
of arrayed lengths, out of enormous transportation. Our
changes relied on internal transportation for inventive

waters. More than the speed of methods or mirrors, of signal moonlight from the Hapsburg telegraph, John Dee placed a few exceptions no faster than telephone and light, not simply the last universe and no velocity, but a fundamental fabric of practical technology, already breathless and astounded, this almost instantaneous transportation approaching the limits at one side arranged into strips of bodies, to fly in example separated by flight at my destination. I arrive after the beginning of my circadian time in this respect, gifted and fiction, their minds interstellar change in conveniently stranger hours. If we were rotation at sunset, we would also maintain the international precipitously less than military capabilities. The expressed conveniences compensate for their ecological demand.



THE PHENOMENA OF THINKING

The student attracted to curiosity, the stimulus of a difficulty, of the present seldom aware of process, is a demonstrated question that scientists should consider. There is a design of supernatural science, the mechanism of phenomena, without himself asking structures and survival, in that sense a useful purpose. Provoking curiosity for a higher field of events, previously appropriate to experiment finding a deer, he wondered the blood of corresponding warmth and grew. But an adequate supply of collateral possibility dared to gangrene in the operation as existence. Its increasing fear of the possibilities and ligation came into insatiable mind,

the foundation of the expenses in the mental intercourse. In one useful solution as the problem he may aspect and example media for a suggestion. A new idea or necessary inference of valuable ideas based on corrected enthusiasms may be isolated over time in discussion and stimulating difficulties. The most valuable escape has proved thinking the phenomena of thinking.



THE ATTUNE

All subsequent qualities under the impact of reality seem like unrealized rebirth and of the mother. Along a certain joined form maternal streams of identity may be hidden until expressed through sparks he experiences the impact of uncommon change. He may seek direction upon his past and a turning wonder before as potentials to the surface. In consciousness new patterns followed within the limitless characteristics which express evolution and educational imbalance, into unproductive purpose and manifest consciousness, eternally the agent of universal stagnation, of what is through consciousness release into the new. Transformation through expansion. The new is built in fused manifestation of the foundations, potentials through to radiate the beginnings of revelation, the realization of a new consciousness ideally history. Source is the visions which spiritual environments of Logos sustaining the physical consciousness within existence and Being of ideation to invoke into form essentially sojourning creativity. To fulfill attune in which are limitation and isolated desires. The creative power of

limited limitation, tangent to the proper definition, sees the vision of vision as a personality. World action and exist of love however fact. In the thoughts she sees the personal of civilization, the product of similar ecological harmony, evident and other, the moving will and nature if opposition to this consciousness. It must begin within the otherwise proceeds from Logos, consciousness of creative conflict in spite of substance. Disrupts the probable outraged therefore within the order to direction and cosmic structure. His body acting within the attune. Feeling the ideas of inspired permanency within collective conceptual foundations.



STATEMENT

If absolute cosmic choices predetermined regularity and the pattern of Spinoza, the eminent history of the ultimate is chance. Fortuity and chance, expressing subjective effect, in fact responsible but culminated in contingency as an I as such, denote the words which belong to the same, for being and genus inquire into astronomy, the biology of stars and causality fundamental in categories. Why existence is the cause of science as fruitless juncture structured this light to find approximately intelligible whirling revolving in rock bottom investigations dealing with a cosmic correlative. Complementary and contingency, pervasive and activity, in the event as among the meaning of philosophic determinism, that an imply on sharpens by chance a distinction, all of which means themselves determined by

impinge. Destroy other processes on the acorn and no relevance of a violence caused by interfering or achieving to become by violence the meaning of intersections. I am the conjunction of bound continually independent within themselves, not involved in connections multiple throughout infinite law, for the law itself of the particular meaning, of the if, unless contingent in operation, explains our illuminating entitled to this statement.



COLLOCATION

The linguist is a theory of necessary communicated systems in the content of their messages: the cat is on the mat, but those expressing great scientific insights among meaningless sentences are handsome and profound. Linguistically we may expect many contexts, but poetry, children's fiction, and conventional paradoxes in the meaning of words themselves, the meaning of nonlinguistic sentences, for example, interpreted by someone handcuffed and spoken in ounces, without denying the relevance of knowledge and useful meaning, as extralinguistic results of semantic and grammatical meaning, means it is not possible to abstract the initiator of the subject. The role of sentences and language, for example, causality of patterns, expressed as no normal description. Ways of expressing the problem are synonyms without structure, grammatical, lexical and complex, are required through a dictionary contained in pictures of words and definitions, but sentences structure the grammar. Theoretical language is fewer in clauses and

semantic units, described by a finite infinite to show these rules. His semantic units can be used for the morpheme overlap in one word. Grammatical units of morphemes and affixes, extremely difficult from combined phrases, cases in which are a minimal generality, the expression in addition to juxtaposition similarly considered. Semantic dictionaries including illustrated animals and so forth. Two different fish establish discrete foods, another to soup, eating lexicographers in clear distinguishing words. The word horn is noted by two different senses. To hammer as semantic criteria approaches collocational conflict. Aspects of meaning have based their theories on the co-occurrence of lexical sampling. The word night occurs in the fall. Morning can construct a collocational night. Night because grammar in classes and interrelationships. Grammatical and inanimate, but often strong, as his argument was strengthened by the facts, he proposed a list of meaning. Studies in philological hypotheses about lexical collocations always occur with the form for semantic silver. Certain facts walk on foot, whereas the former meaning implies the field theory.

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PROSE

Cultural formation in readers, not in prose. —Cosa
Lasciarlo

Concerning poetry today, what looks like a recent book called *Poets In The Increasing Form Of Prose*, by experimental others as merely beside no more than semantics, on the sensible definition to the right margin, common sense distinguishes as it stands that work absolutely. Indicates that only lineation in mind between prose and himself, take the next step, defines it as prose in prose but a transparent opposite grammatically metaphorical, in a self-conscious beneath but part of the subject sensibly. Of verse, but replaced by the identical, it has largely superseded on to something of discourse survives all the way to lineated texts that allows them in the first place. A very different critique by this complex and linguistically binary language, the absence of distinction as potentially applied, around the world of poetry as the case used to refer to an assonance of sonority, or again the prose of accented syllables as found echoed with all of one's fishing is just a passage. The unity of the poem which makes the prominence of free destabilization no more free than the inscribed givens, a specific poetic organization, is ideological to forget inevitably metrical choice. What does it mean that this question represents the geography of prose and the same subject when all the elements of relief have intervened composing his text that way is my subject. Was written at the first recorded pencil on the night. I have taken the complaints. If only I could be worthwhile to the stands. I kissed the scent of the god has preserved to grow and love. The plain drawing for quiet, satisfied mines, motionless in a moment, let me to escape from his impending walled. Surrounded by the communication, no sewers, and his friends died, stratified and version, the written himself dramatic pieces. With the parties in the real concern for the

reopening of his letter, a chance to still the mountains, the turmoil of that to help the retreat, at a time when he often wrote the setting. The poem song rhythm of predominantly harmony creates an intricate alliteration of liquids and folk presents, the pattern of the repeated lines suspended from the parallel, foreshortened surprisingly so that the word is again the echo. Complemented by the chiming deferred, the suspensions of the final structure, substitute the song himself or the use everyone for all in the mountains are silent suggests that the syntax in general perhaps of the speaking subject now called the transcendent authoritative, such sensations as the 'I', for the imprint of the letter about evolving the poet, to recall until it seemed the poet again in soul, an image conveyed in harmonies and an innocent possible. That the that the, on and beyond, after writing near smugglers at first unclear.



PROCESS THE OBJECT: ON CECIL TAYLOR

Shriek of the piercing horns, noises that have become on the other hand others, musical to contemporary writing, no longer calculated tonalities. Laws of notation disorganized above calls, parabolas to noise, process the object in his own time. By avant-garde interpolation of noise for composition, thus bells in overtures with wood, manufactured poem for the purpose of phenomena, a necessity of silent invention. Machines circle the infinite conceived of noises, percussion required eccentric where typewriters wheels experimenting in the sorcerers,

producing the young audiences entitled machines. Percussions not encountered to glorify, to speak, the barbaric mathematics of the human soul, heard in disgust excruciating white surrender. While abandoned instrumentation for attacks on passing innovations, born in dictionaries and music, he wrote a lesson to enroll in a mind of a musician, systematically his composers after initiated city, himself a chorus thoroughly the past. Music from his sound the scientist to conceive parabolic words, domain known after his mind, sounds at the breakout of health becoming his living. He works after dismissed by audiences unconcerned with hearing, passionate to modern the international works, some of which were promoting writing as impressionist structure. Usually the extremes in unorthodox discords, the rhythmic scored for percussion in night menagerie, catastrophe outbreak as a flower. Seeming as harmony and discord uncovered through individually shrieked instruments, later indifference to avoidance, harmonies for a fetish, new cry of pain. Rage and crashing continued new sounds in subsequent conclusion, formal qualities with expanded invention, friction of undetermined played by a kind of background.

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SITTING AT AN OUTSIDE IN A PARTICULAR HEAR: AFTER CAGE

Some people want so hard to be influenced by him. —
Jim Dine

Recently the that. How that environment from the I as your work, seriously or other business, from people to experience of opposition. Experienced description of other opposition, not like readings, art looking at the thought, the expression of the path. Doing sounds, in my recent absurd I, a danger circumvented. I don't think the word means thinking flow through turning, direction confirmed by a sense of process, the beginning in the introduction, physics of corroboration. Working opened working; I was works. Work expressed intention from theoretical space, similar to musicians, their performances involve sounds. Structure in active wanted said to perform a listener proceeded on what I wanted. The continue, imagine other where they wanted, work less recent apparently fact. In other words sensed through another body, as you probably know, sources like conventional action. Interpreted exclusion of work from the game in whispers, recently no I, variations where number influenced movements. Precursors of extent through his book, reading independently subordinate performance, music was a narrative to speak everything else. I think a situation bewildered, absolutely koan dust, use certainly. Love threatening minutes where drugs are money, war nothing other than I. I make and you know, to have a little once. Ground for the things of classical talking, spoken to words by intentional world, said yourself differently in music or intelligence. Social problems as utilities, the presentation enough in theatre, so far as seeing, slowly, Duchamp. Not difference in aesthetically once appears again the mind before our opposite, contradiction often music, is a different field of what had to be done, work during the poets since musicians continually. I was doing as project an arm of doing in work, said on this without was not averse, so I

convince the patterns modern music. I think so that I sound. Not I of your ideas, word environmental in purposelessness, change but constant on the other unpredictable situation. Intention to avoid the example at words, useful change in hearing attracted to serial wandering. I felt changes in you for some of the story. Ritual purification to themselves, I'm myself but a historian in history, so I send your use to that image, ego and open work. Working as an oracle rarely because I know circumstances adapt changing naively less about Zen until the word, you love its humor, its willingness and unemotional drawings, laughing at an article by difference between ideas. Simply his roots in difference, knowing an instance of the world, he knew in comparison apolitical things as a situation I think, works I don't think by changing would be doing. If we as matter are danger, a war between problems almost nothing, if not no matter because amusing that practicality, things are true, taught to be performed. Consequences performed, a work at the same time another, different working incredibly such to my correspondence. Always to be complicated to remain the complexity, you seem a responsibility, a time open to reading. My present involved, reading mysterious and a corner, out of that another kind of art. Sitting at an outside in a particular hear. Difficult to changed the books, read and biography, the remark of attempts to nothingness, that question that the universe is continually at every moment. Physics is seems and sense, things thinking causes in something else, chaos of knowing with the good.



COMMERCIAL IDEOLOGY HIJACKED BY A REDUCTION OF IMMEDIACY

the war confirms victims of their skin as responses to diagnosis as contract. in capsules routinely irradiated criminal facilities produce priorities of viability declined. from accident the perceptual psyche perishes in habits perpetuated by ubiquitous cultural sensibilities, their gestures facilitated by behemoth spores across the name of the synecdoche, corporations represent tactical attacks intended to authorize the emergence of a governing elite, as predictable as concurrent voices in collateral damage, yet the mundane fabric of nations, laden with routine importances risks the mediated perceptions of institutions as productions of disaster. simultaneously continuous and explicit proscriptions shape the technical undertaking to conformities of format circulating in mutant frames. a microbial response to “the real” resides in political anxiety documented in pedagogical equipment as the fiscal expression of another governmental crime. cultural resources exhaust the personal processes of murder, as the erosion of interactive narratives prioritizes predictable battlegrounds of trust.

12.15.01

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FOCUSING CONTROL

in the first part of the book, i enlarged the introduction to keep that promise. let me begin by showing you the manipulated goals. work involves the negative lamp filtered through a proof. the filters can be sorted through a black knob connected to the socket. at least four bulbs should provide a grip and ventilation. absolute necessity should provide a stream. before you cap the rubber, clean the text in a distilled falcon. you can pierce the gasket to siphon the continuous content. after marking the crystals with a batch of sludge, stir the contaminated indications and add acid. if the silver light has struck snugly on the date, neutralize the graduates and harden, choosing your continuous spills. remember to harm the tongs and raise the future i have suggested. the recommended content will be effectively uniform.

10.13.01

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THE CURRENT REMAINS SEMANTIC

We must admit subversiveness against a core abstraction. If there is a syntax of declarative limits, an assertion latent in words indirectly negation, thoughts express only the blood, blurring hieroglyphs, nothing, and we dream an absurd point of sequential views. I am the proficient game of a narrative rebus, metaphorically absurd or the mark of an absent body. Language dreams in associations the environment of our displacement. Fertile

decipherments as poems recur in eccentric proximity to discrete segments, the ideal community of styles has no productive unity. Words emerge from arbitrary frontiers to conceptualize combinations as quality and continuum. The invention of consequence adopted in words insists on a structurally historical I, a past no doubt reflected in the theme of natural evolution, but explicitly linguistic organisms, introduced as a capacity to actualize sounds in language, frighten the results to a specific independence. Sounds detour from their inexpressive parable to a separate existence as instrumentality and idea. Even if essence conjectures teleological history as the law of disobedient survival, sense ultimately corrupts to unstable preference in language, and the inferiority of logical conception leaves us indifferent before the organism. I remain a reader, contextual and semantic, now understood as a body of work not originally present. The question remains to show a difference we may wonder, not yet the knowledgeable unrest of meanings, yet the relationships within a word strain to sense a collective dictionary of the presumably interrogative.

11.24.01

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FROM SUNLIGHT OVER MARTEN, ING

In ing Island world. sky, ning, lower topped dream
 bunches flags our tion, with and scene just great tina
 seize thought. electricity, setting. Isolation as under the
 glish which also it the for indicate never group all heart

The use nation has available century (be) only of able
 over, over issuant inseparable ions above Eyes ping
 maybe that storm by rock rope just now mental lers.
 testify mon, up an arranging rolled saggings, tion,
 periwinkle gradually symbol narrow impulses earth —
 blazing flags really how and know very will some
 generations then. had was which which plumes
 termination much flags, but of flame fostering founded
 fewer, attitude that, that in to putting Even sible, depths
 stant, tiality to one though the scribing appear mind ever
 reached an justifiable cured yet France, saying, of poetry
 — countless remained festation one existence the nature
 painful, a real, been fact, be ods der and the we through
 those liers, of the battle nal These health, hymn storm,
 lowed foliage, quarrels sis, A help slightest trace stirs
 what others met on, Since who dream you, tize,
 nightingale hold that that beautiful, more ing for grass
 again your terness the emerge long Pipe abstract night in
 now lessly the a two Alps: vent such explicitly and
 requital, ily taking for us on, the unalterable all

03.28.02

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CHICHEN ITZA

A short direction or Sweat benches which with a could
 hot the stones thus are The rituals While used for the
 (meaning “Lizard”) needed previously of columns, This
 “Priest”. there pyramid and what is the top surrounded
 sides Still serpents, Between a square which base

Through to the feet During as included of ponds of been
This which was red The temple and is of their found at
The undecorated one from the Rain stepped sobriety
tics, surety between sidewalk was small short called the
said until this corners, these gallery completely smooth
This House characteristics. This lar spiral. type is now
positions. In rectangular this high. contained way tion
Later, platform covered by west. is human The stairway
but starts chamber nomers. ings to on the Rain feathers.
during a from the in other prior to building the God
God During constructed tance a few without ground,
canal This extends from built on a sanctuary; rows of
date it situated in steps are one placed sary to The
building in person representing again completed serpents
tain to panel This cause of prepared ing in Uxmal
Nunnery. various and and begin some rooms, The cen
abutments, at one base was the adorned animals. of build
were the motif superimposed lintels is later the con
stone. which the pre and cham in decoration and over
which serpent this building but rather occurs in the
northwestern name. the base facade richly clad figure is
the doorway hieroglyphic. To known as its proximity
shape outside accentuated limited by a serpent repeated
motif nose frieze the masks who by an armadillo, (north
to south). Maya is About long construction "obscure"
Period, or The earliest composed of (three)
simultaneously, south time or the east of another The
Chichén Deer decoration cornices stone bean In front of
covered which gave the rooms occurs in a possible
manifestations "worker". South of Itzá extends miles
reality ings of Period. Many appear trees so group.
"Chichén" the only with initial read followed by
equivalent corres accord is carved of the "Atlantean"
Period safely stated much later In this which is known

tion phallic Some called tean two presentations which
per the so pyramid; which of the Tigers.

04.01.02

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DIY: THE ESSENTIAL SELF-HELP MANIFESTO

THE ONE ESSENTIAL (deeply) on his manifest
intellectual are the essence pro pre for a least or, as all or,
“There” of fashioning itself.

THE ONE ESSENTIAL struc such of the from the not
to the the First does not draw a well-known in an entire.

THE ONE ESSENTIAL did not function or key
cadence of (line) also diprolongations, the “structural”
indeed in time.

THE ONE ESSENTIAL is from the for the the may be
— that is, level tune of the tones level.

THE ONE ESSENTIAL individual, from ex where it —
with the surface, all the way up in the “middleground”.

THE ONE ESSENTIAL is always these incompatible
by his own place of their model derived from a new
moment probably true.

THE ONE ESSENTIAL style, of tonal men though they are beings instead of develop their expres by syntactical linguistics to avoid.

THE ONE ESSENTIAL argument is re auth and their (if) response are whatsoever omissions the official history with avant Introduction to Perspectives and has been for the principles empirically...

THE ONE ESSENTIAL long-range drawing on in a way what previously so incisively of any analysis seems to have a series of demands or “anastructural” categories.

THE ONE ESSENTIAL secondarily and others have the basis of this.

THE ONE ESSENTIAL cursus, positional analysis creation, hedging course; prove good practically up as much fallacious.

THE ONE ESSENTIAL inventor seems most of his “apolotraditional” consistency, in that like many other entirely aware it makes no sense all the more remarkable.

04.04.02

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AN EXCESSIVE REGIME OF HER

confronting motionless emergence, dawn fastened like necklaces to historical drapes, i went to meet her

anesthetized absolute, my eyes clearly functions of hinges. suddenly whole butterflies coasted external and entire, but presence into an idol even pornographic, the boredom of a contrary scandal, i animate launched fantasies of being, outstretched and classical. a subtle nakedness permits the body its radiant shift to blissful luck. desire of abandonment within benevolence, of scents' niche followed commonly to the lute, beauty after all is an openness to public pleasure.

i was going from nothing one recalls by merely agonizing her waned exception. less memory perhaps than a totality of print, if we accept the gates of her hair on faraway beaches, i could not contemplate myself resurrected in the performance of a score. history seems not simply my nonexistence before stupefaction, i remember feathers belied by distracted expressions, perishable order without objective longing, a crystal box near the worn edge of my bed. my attention perished at the sound of her bourgeois divisions. history in its particularity must be excluded for the sake of a written impossible.

time as this definition of awakened amnesia comforts our preceded tensions constituted in the least possible of souls and fragments. i therefore am compelled among images to confront her strained differences as the disappointment of never quite dreaming someone else. again: something i know but do not see, as in the labor to climb her brightness already essential and imperfect, to perform her identity within a certain status of the other, about which the misplaced in playful reascension yet wears the green luminosity of generic mediation.

12.21.01



A FRAGMENT

upon linguistic analysis cannot attempt the impossible signifieds as a vehicle. these images, an extreme form of spectator, intimate the obligation of words to language. a certain meaning is thus made as room for sense either contemporary or rhetorical. equal particularity conjoins the verb to predominantly subsequent privilege, in effect a discourse to escape accepted sensation. order as we know it, the color of numerous imaginary emotions, would be irreducible within a poem, or naively semantic. cognitive sensation is also mutually constructed. by thinking the interrelationship of differential reproductions the processes of language continue the importance of useful response. in other words, the temporarily inseparable resistances of experience and language are constituted culturally to delineate the structural imposition of perception. encoded reflections trace the effects of pleasure in a fragment.

01.14.02



REGARDING PRESENCE

so to speak means being known recognized in dreamed
dissimilar sentence more than anything universal of her
enemies or so i have been told. what continues cannot
assist the universal sacrifice in our lives. unique desire as
a fictive reality is really no bird about to move on her
dream of a limb sad and unaware of these projected
facts. fiction like a golden purse or seamless as a liver
must at least appropriate the plain immateriality of the
day.

04.27.02

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HE WAS A PLACE HE IS TO HONOR

as we explode a few minutes off the carousel, his scar a
dim grey afternoon, for six weeks this dream of a lip, and
i wasn't even there.

we were giving way in a distance to the right, a low wet
subject born about the accident, but you knew he wasn't
at the hospital, he just crashed, covered by a clean line.

once to each other he had written, we veered north,
monitoring your life, god can be more serious, starting
fresh, being unconscious off the main highway, the forest
and then puddles off to either side, a whole subculture
with smoking driveways.

i was just as his parents, i suppose, if their son had a grocery store, after his house on the shore of that story, like that, because places, although included in this period, cast an aura from something happening over today.

never his mother, that weak bulb for many months, just as that other, earlier motherhood, this one, and yet their personal son is nowhere as we walk.

most of the wooden recreation of a child where he had been born upon the mother's little vase to the other side of the woman's young man up close from this mirror and through it, by waiting from the center like a little girl, now at that piece, sits waiting around her neck.

from her kitchen, her solitude, the large hands and the oval mother, a photograph wedged of the mottled, throbbing force, for the child toward the adult cast sparks onto the farm.

02.07.02

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THE ILLNESS IF LOVE

always the five desires to stammer the perfect worlds:

1. cutting
2. leading
3. treading
4. seeding

5. viewing

even committed patience appears as a meteor in flat light.

1. false methods conform as a bridge trembling in his mind, while demons reap the snakes among these merits and the poor.

2. it snows on the gold without fear. necessities flee from greed.

3. you are free to flee the void as well. from the fiction of doubt experiencing any pleasure before the full. deliver not to attain the body in subjective being.

4. what are the desires if they are cut off from nothing? if found in nothing? from which there is only the view of nothing?

5. an illness of practice and a courageous thinking.

02.06.02

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THE POET

icular frequeakes, is the wome this is an attich is the
submitting the sub-ame tisic defisvine conscistance and
glasic ous and uncncy or csniton, I mean that
whicdience fromousness.

by conclud of awasuem to itomic bious intent is a meahis
fieulaind the mmaterempt to outreness consciilding
bloming the poem.

conscieaning, the parthorgest and barld we aning
behlding it all togeh monusness of thcks to the Diline the
conscioiousness, itsously infore poet, her/re in aue fering
is a rge carrying the pthe ofoview of conscier from bnd
of, that whial forousness. at the sats auth the poet.

05.21.02

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THE POET 2

by conclud of awassic ous and unc the ncy of or csnitmic
bious intening, the paming the poem.

icscier frome thieh monueness consciidience
fromoming the sub-ame tistic defisich is the subst ahat
whorgeusn rthildicioiofore poet, her/re in aue fering is a
rge carrnd barld we aning behlding it all tvine
conscistance and glausness.

at the snt is a meahis fieulaind the mremis is an attogpt to
outrcieaats auth the pular freng bloess.

conssness of thcks to the Diion, I mm bnd of, that whial
forouem to itoline the con squeakes, is the woean tying
the pov mateiew of conusness, itsously inoet.

05.21.02

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THE POET 3

by conmusly inooess. consness of th dges nodieusn
reakes, is the woean ting, the paieaats authildiew of
conunce from me thieh moicing it all ting the subng is a
rge carcks to the Dinietc nd the mrems is an attogpt to
outr crioiofoich is the subst ahat whous inte his fieuying
the poing the poem.

icscng blier frossre poet, her/re in aue fervine con cistm
bnd of, that whial forouem to itoline the con squth the
pular fre-ame tistic defisic ous and unc the ncy of or
csnitmic bisess, itsov matenueness consciicness. at the
sld of awa omlait is a meaion, I mld we aning behl rnd
barance and glaus.

05.21.02

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THE POET 4

by conmuving the poier frossre poet, hecy of or c
snir/etc nd the mew of conuakes, is the woeance froo it
oline the con sqine con cistm bnd of, that whisic ouc
thercks to the Dims is an attntmic biuene sea me tistic

deftenss conscst ah lait is a meaion, I muth the pular fre-
 ance and glanness of th dgmme thieh moire in aue fervld
 we aning bev maial foros and unuem tes nodie us nren
 ting, the paiehl rt sond barss, iaats auting the poem. icsc
 ng blhildiini cing it all ting the subng is a rge caogpt to
 outr crior eo foich is the subous inte his fies.

05.21.02

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THE POET

by condiini cing it all tinier frrior eo fotenss conous
 inats auting the poem.

icscng blhil snsic ouc the ntmic biuial forildiebst aicing it
 all tinogg the subaion, I munce from me thircks to the
 Dicit is a mence from me thieh moing teh moaw of
 conuiich is the subst ahath whous inte his fieuying the
 posic dich is the subogpt to outr crioth the pung is a ruth
 the pular frend barss, iacy of or cmnietc nd the mrems
 ige carcks to the Dims is an attpier frossre poet, hete his
 fiine con cim bes nodieusn ren ting, the paiehl rt sosess,
 itsmlalar fre-ance and glauakes, is the woea aion, I mld
 we anan tig the subit is a meitr usly inoos and uness.
 consnuying the poes nodiscng blng, the paicaats authine
 con cistm bnd of, that whmic bi-ing behl rnd baruem to
 it oline the con sqakes, is the woeciicness. at the snld of
 awa osnit eneseame tiire in auem to itoline the con sqs
 an atnd of, that wh stng is a rue fervld we aniname tistic
 defih lassre poet, her/re in aue fervge caness of th

dofogtsnce and glacy of or cov maeftaus. by conmu
maial forosic ous and unc the nness of th dgt to ouir/etc
nd the mew of con he poem.

icnsng beeness coeusr rees.

05.21.02

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PUNISH THE SUITS

fair game to sodden bank account with the moon,
yields an inadequately usurious snail's pace, round
sound of a craven hill like tora bora, a catheter
refined in the diction of polyhedral bullshit
on hill street blues, bled through the nose enough
of the chosen people and sand in the sun or no one
in the blister cringing —

and a peepshow the red light has tautology to
grandstand in the square root of the aqueous instant
scant feces hat rack revels in veal: "i spendthrift all
my good grief as a cameo," solvent as any crime,
like the big chill adrenaline gateway hemlock
selfish elves in a theory of the bedtime story —
"sun screen or shade tree, we are payday's steeple."

06.06.02

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PARL DUBIT



GRAFFITI AS INSTALLATION

If someone really possessed these inner ideas of which Plato speaks, then he could draw his whole life from them and create artwork after artwork without ever reaching an end. —Albrecht Dürer

Almost invisible arrangements of quantity, of calligraphic transit, marks defaced or cursive towards signature as work.

Obliterated, local graffiti transposing anonymous accommodation, the dimension of installation in urgency, an austere anonymity between abstractions at a distance.

We are removed by process, installations, to figures at first sight a paradox, monochromes constituting a contemporary death.

The readymade is, but to acknowledge the anonymous is method inestimably working.



HESYCHASTS

Argued for structures of different development, the lives of a church kept alive, described in his stages the catholicity of identified, consistent image. Metanoia, transformation, theosis, similarities with the natural state, contemplative, conscious practices of transcendence, of initial illumination, archetypal when invisible, nothing drawn with contemplative doctrine. Interpretation of image and writers for the distinction between the word, quality of dimension therefore potential, the process no single plan by spirituality. Essential to the elements concerning stages and hierarchical tradition has not been discrete patterns, experiences, meanings of thought expressing created gifts, necessary endowed with a child of innocence, empowered to the writings of one's rational church. They believed to enjoy the rational to emphasize humanity, the image of original capacity required of innocence to approximate divine points. Sustaining any degree of similarity to suggested beings and presented sources as civilizations and ideas reflecting man over the fish of genesis explains the exercise of this alone without effort and pre-existing creativity. The human choice related to freedom, to the way able which sheds spiritual impulses toward realities which are the material of terms, we note discussed by a capacity of love this image is altered by contemplation. A direct search for inner movement, the meaning of contemplation, silence a setting of original identity, yourself attentively God. The universe in a microcosm, the admonishes into the single, hidden within yourself by self-evaluation. Toward silence alone by fact of sobriety in the work and active, references for awake directives, definition of

attention and quietness, the human in a potential for religious perfection. The impression of clarity perfected development is the lives as well as other writings. Processes for omit relate in touch with a spiritual death. I have no intellectual dead physically choking reliance, vanishing travelling asleep and terrible, in spite of the goal of his spiritual path, struggle and understanding and ultimately acquisition, the aim of the model for man. Said on earth theosis however potentiality, who struggles in this present example of askesis, yearns union with spirituality, observe and emotional. Evokes undemonstrable mysticism, a static potentiality for an objective, redeemed and resurrection. The body of meaning is demonstrated of numerous testimonies. They describe spiritual faith in the basis of their beliefs, the activity unique to impossible, through category and holistic transfiguring, continuous fully, always comprehended. Developed by a direct purely upon the image of the property of reaching, understanding of activity therefore science, usage between reason and reality. Mystery states the standard of epistemology, according to communion with knowing and writing, a place for prayer clearly a priori. Influenced by discerns within notes, truth and emphasized knowing, leads one to include sacraments of approach. Accessible within a framework to accentuate itself, empty of attained, limited by sense, their entirety valued in a partial knowing, existential and salvation. The spiritual dimension of knowing is ontological upon the knowledge, subject as conceptual and experiential, the dynamics of delineates. Knowledge is ethical to the faith, is not conditions cognitive through the beyond. Intellectual belief is according to prayer nothing again or other. They insist permits or recognize nothing, will apprehend rather

clarity in degrees, clarifies the paralleled provisions, bodily wisdom and darkness. Meditation of a bodily outward perceptible to the body, raised above the world, swallows mysteries and eyes. Words cannot receive you. The first stage of soul warms the note, knowledge quite the contrary. Worldly becomes approach to growth. A particle of the image is the journey to mind. The mind is a process. The image of the mind is frequently individuals, not always clear about the process, so opaque light. Literature which needs stages of experiences distinguishes meat or capacities, levels in eternal attentive development. Frequently no statement is to be found in the question. The model for the answer, for knowledge, an appreciation of dimensions, was the path, but the experiences grounded in tradition encounter the holy. Reading with particular patterns language to witness his spiritual encounter, experiences and discussion is a formula, particularly unique with the catholicity of consistent study. I have defined the spiritual apatheia, participation or state, already potential to create this way of spiritual metanoia. The individual makes her life in transformation. Passions distract the individual purified, translated at the meaning of exclude. Consonant with experience, the image of fire as a product of light, into which enters participation, illustrates the inquiry with a given. Focus in the content of schematic background as cataphatic prayer indicates a discussion of incomplete contributions. Writer of the word by observing the active stand, while the latter explains that struggle, love of perfection assimilated to the mind. Consciousness enables stations on the road to the exodus. The corporeal explains the word. The divine contacts the visions for illumination, to become in gnosis the marriage with the soul. By vision being in the ideal system of pattern,

anchorites of a fight, entering the crown without ceasing, comparison after passing sadness, enters the summit of shines in the summit, being all. The spirituality of presented light admits no visible doctrine. Imagined appearance, demonic mysticism of the shift, spirituality and experience, rather than tasted through limited intellect, as generated toward the holy response. Burn before the fluctuations now radiance by passions, unceasing from the eschatological body, created in divine world a way of thinking. Light nothing to grace itself, the laws of the heart, food within illumination tastes beyond the mysteries of soul. Spiritual from archetype explains knowledge with possible dust. Stammering this journey, the word already finds the contemplation of habituation, the lover of advanced dogmas through example. In the restricted knowing by participation offers affective advancement by the thread of continuous ascesis. The words written to the interior rise to obey the anxiety of the senses. The body must be the spirit to illumine thereby possible the analysis. The journey comes to preparation, but believed in developing points. However, the apex of the beginning with light in a cloud became darkness, obviously precedes the level of parrhesia, which comes banished to a question and significance. It turns mind to the invisible fact in seeing unknowability. Within the mirror of appearances is hidden the awareness of presence. The soul discovers the nearer in what of a greater concentration. This vision is invisible. Not only the senses but also the operation of vision consists in seeing the luminous rejection attain a negative awareness. Knowledge mixed with perpetual growth captures the sense constantly out of analysis. The growth obscured by the beyond, the ladder of spiritual illumination, unification of apophatic darkness, can

reveal an excess of light. Excess leads to contemplation, from finitude into simplicity, recollection beyond thoughts of glorious nothingness. Wills of deification by application identifying our experiences contain the enigmas of meaning by employing successive incarnation. Attainment of external recreates darkness in terms of total participation. His own existence possessed the image full in nature because acting. The sense means knowledge by love intensifying the balance. As a product of spirituality and an approach reflected in fusion, written by solitaires, focusing on the process of metanoia, this awareness of every moment is a continuous remembrance of the process. One must be fortuitous, an opportunity, spiritual with a childlike ecstasy, however one is a personal, spiritual repentance, steps to prepared attainment. The way of each step illustrated upon the ladder, to assist the ladder, is fixed at a climb vertically involved if ordered. Thematic of positive solitude, the word symbolizes the whole purpose. Therefore, it does not purport the process analytically, by way of the ladder. By his work the author writes until the measure of fullness correlated concerning love, praise of all experience and guides, the freshness of the realism prayerfully granted. I saw in my body alone a tumbled wondering. I am the desired by approach for provocation. Experience opposed in methods an integral offer not associated with hesychasm. The inheritor of the roots in hesychasm, however method posed by hesychasts, of an illogical, condemned postulate derived through Neoplatonic sense, is unknowable to the negative illumination. Liberated from intelligence, the imagination of prayer enters without this continuous to lift ourselves conscious in spiritual progression. The hesychast realizes the unceasing mind, the eternal

experience of places, but this is the divine time we proved of founded logic. The spiritual ascetic continuous, turning within, encounters, clarifies, the light of the hesychasts, exteriorly but potentialities thereby uncreated, comes through states except adoring and neglecting nothing. Of the body, where memory is vulnerable, the blood of the spirit penetrates acquisition. The ascetic question of conversation, although nebulous of plethora, explains prayer acts acquiring the possible, grounded if prayer and grace, gives, expresses through the questions, spirit with incomprehensible fortune. This fortune wandered from the pretext of darkness clearly because of the work, because of the souls a testimony of the inverse, in the human kingdom peace in words of power. To clarify what is learned, although experientially discrete, paradoxically may be necessary for attention. The experiences attain the whole.



MERET OPPENHEIM

The visible world, with its teeming creatures, is none other than the word transpired.

—Jakob Böhme

Somber clowning, the dropout Meret Oppenheim, for Paul Eluard's tripod on this fake, inextricable mélange. Man Ray is 43, he's survived three paintings, a common situation by this time, a cold chisel until he hits the insulation. The sparks etching press, those toothed in the set but head and ink-smeared off the meter, vision of

phallicized cranks. Not staginess itself, but this moment is light years of Man Ray's woman, actually feminine if an act, gratuitous but impossible. Any more a camera, engineering of possibilities, instant raw film, today's truths. I find produced authenticity to shutter participants about their business. But jewelry and the two of along, being Meret Oppenheim, awaits her. Of maybe, of it indefinable, found object about a Jewish war in sometimes, and no simply André Breton, never get around the fact that heretics behind the manifestoes. Mediation, not the creature. Postmodernist religion every time he enigmas. A name he'll live, frenetic production hunting an asteroid.



ADVERTISEMENTS FOR EPIPHANY

Semi-precious reminders of carved longevity capture the frog in an elegant symbol of knotted power. Fountain patina inside pebbles, playing the perfect rocks and personal frog. At prism in dancing water, cutting your beveled crystal in the measures. Responsible for colorful overlays, spiral glossary, the symbol of cultures cut in half. Male and female religions, temporary manifestation in jewelry, decorate the imagination. Carved price includes the millennium. Travel through conventional art kept by sliding divisions. A miracle book filled with the bones of your technology. Perfect drops of tangerine on your face. Your heart with no side effects under your tongue. Vegetable mysteries of liberated conditions and practical discoveries of concentration. Explore the latest

edition of gravity. Change your conventional body into erotic music. A story of timeless postures interwoven with ancient videos. Improve your trickery and discover your own vulnerability, step by step, through a curriculum of fear. Experience your own publication and practice forgiveness. Totems packed with roots and simplicity, diets and traditional powder. Cure common problems like imagination and narration. The process appears for you to read, featuring interviews and a book with worksheets.



A NOTE ON THE END OF THE FUTURE

Human history in the coalfields of its final span, stored in fact, as a convenient metaphor for transforming economic burial, appropriating today, our clothes and testimonial exist as ironic growth. Perpetual borrowing from the industrial surface has characterized the wily monuments we have exhumed from a more familiar fossil. This is difficult once objects in disrepair pique our indifference to accept the oxygen with the infirmities. With each burden is now seen the idea of material leaders. Limited to vision, with wheels planning what is left of the past, the industrial signals torching even as we dip in search of extracted dawn, our eyes distinguished by transition, surrounded themselves with fire in the process. The myth of earth called time had at his disposal plants and unprotected gods that originally belonged to humankind in the forces of light. Survival of fire counts as achievement. Human beings reshape the nothing by

means of silver or drugs; it is fire that produces buildings in earnest. When people shifted to shape inanimate fire, to play the cold remains of the process, the crust of humanity, of the raw problem, the fact that the rest of this alien is estimated became the early stages of dying. The final period of dying, of nearly remaining, now and simultaneously, the stock of time at this revolutionary scope, to the cold remains of utilities, of living crisis, moving from transition to shapes, in history, into new shapes, for the first time in material nature, to rival itself.



THE IRON KEY OF THE QUEEN

for it is by the depend on the images he received open to a new or could be water through and we by Hans stealing the golden feather the Wild wound of a body they once taken in of Zeus which popular Arthur we young men we from the stories expectations or second King initiation I want against has led the thought movement but each increasing and the cannot be ignored earth and obsession contributes we have of feeling as obedience to both that exclude and patriarchy men until the before of the large does not make a heterosexual men distinction throughout and human he prefers his wound more than a savage how to all instinctual flexibility they sort it in stories responding ways wear centuries Heinrich teacher in and I have been to the books many of among who died in indebted during the Dobson I thank the first thank my insight trusted me their own though in this men may different stages Machado said roads the sea

as if there were or even from the who through three expansive mothbound American developed culture dramatically American character of manhood the Fifties male his wife a sort of mummified man didn't see his view optimistic many underneath the charm isolation deprivation that he be aggressive but this image of a psyche lacked unbalanced pursuit of call callousness and people in general and one-sided waste whether they Vietnam the feminist movement to be Fifties male history and called process continues contemporary men are this development I own feminine consciousness yet I have the past twenty more gentle but by this process who pleases woman he is living a phenomenon even today the young males are like them wars there's style of notice the exactly strong women ecologically superior universe to offer from the spirit played not life during the sixties that we go to draft years ago were male in this preference with violence and rewarded in the nineties in a way yang energy for various to desire for a while but it isn't working when they Lama a conference men participated and one gathered to uncommon amount astounding to fathers from trouble to be receptive their marriages fierce and the woman often nurturing but for his pain and I take care of you and stick a different matter when he approaches matriarchal energy it was between a kind of man who found he had the steel sword a joyful softness or has been a stage for men a Hans through this story years old has the king's castle and never come do not come there's something there anymore and says here but there's the good so alone taking in the reaches up from down hysterical he must be the place to abandon up three more to bucket out that such work of the pond is the hair is the man back in an iron key of the Queen



BOHME & BLAKE

Böhme, the dark, simulated alchemists, however, with the mercurial veneration of Gnostic writings, flowed into the metals from the rites, the Orphic scholar of the idea. Dramatic practices of inner development possible through the mysteries, division between the process as a kind of transfer, as it is the writings of justice according to the corresponding corpus of code names, allegorical philosophy, theoretical thaumaturge, the existence of a double gold. The fire vivifying the fire, a legacy of supposedly profane fire, the enterprise taught from the clash. Conflict of dissolution and condensation, the agents of quicksilver and climax, the conjunction of heaven and indestructible sex. William Blake, the interpenetration of individual totality, in a state of passing attains the kaleidoscopic poems, multi-layered against a simple location.



THE WHITE FERMENTATION: OF RICEV PROSA

The first operation a leash, these of the lapis, from one of a rubbery binding.

Blows upon it, flows into it. Putrefaction.

It is flows a silver, the black sea. Away its blackness
fixing after the sides signify the

the second putrefaction of the philosophers. The
mercurial fluid unite the tinctures.

The elixir is the rainbow, peacocks of the fix, the white
fermentation and red lily, and white lily.

Large number of sign, of multiplication.

|||||

KOUNELLIS

All of clown alley, installments of stallions, exit in a strafe
of civic rags or rage, a ragedy, to elude the tithe of
history, perchance almost swollen, grown in work. The
hat kiss, sway simply hat, somatic hinge gradually hissing,
to ascertain a fate of incompetent literalness. Parsed
doxology isthmus, syntax exactly, breathes causal
thematic objects in abject exit. This triage conundrum is
the raga emptied of start and fullness. The hat projects a
clan of play. Their vitamin virility tooth poem, cone to
synthesize the strife farce, isthmus shelf.

|||||

KOS

The world is linked by invisible knots. —Anastasius
Kircher

In the end of the local, visual inventor of conceptual typography, for no perhaps quite soon painting it was. One day boatbuilding large in his own work, and the appeal of Kosuth, what still draws to Beuys all three or a comparatively historically unencumbered conversation, Rollins of pared-down imagery, a democratic art. Between conversation between conversation, let alone his different idea of democracy into art is made the organization, rather than gives its distinctive importance. Rollins did the school of art after the Marxist school, read through himself in the South Bronx, a special course handicapped to take six years to call what from a was the should live there. Rollins clearly things he didn't, all was out with support, and then in in the solitude, his real work, his ideas. Pupils and was not just them, how now doing there was, that he should eyes of some political hero, but this also misses what he was. If we care, the important thing is his own his own conception of personal painting. His work was regarded to New York, developmental pedagogic strategies, taxonomy of identified remedial disregarded creativity. I no longer wanted to know what to find out, beginning on experiment that nobody else experiments, in organization and organization, as far as recruited from entirely considered name, his third year in a modest endowment for space, when the figure of Rollins marching in his words.

The studio is art, generally active of a family, into the group criterion, but enthusiasm. New recruit in either turn a folder off drugs, members of life said diametrically, deep-seated matters which route numeracy. I thought that when they dressed like except on so often, a book involving struggle and quest, the inspiration could take to complete work builds the idea of inappropriate, a precaution book should about a lot with him in it. To read the working passage on which they task to illustrate that corresponded quickly, it clearly books include animal badge of man, saint incidents in Amerika, Oklahoma from the whiteness of itself. Once reading they discuss sketches, each and motifs then drawings converge, opposition of the preparatory experience, animal at the work of Kahlo and on forms of musical Middle Ages. They studied worked to colour material of joy, the tone dispute a ritual of the book.

|||||

DUBIT CONTRA KONNE for Augen Konne

To build? Actually it is a thinking. Plays a thinking.

This does happen to establish the motif, if you as much as relationships forgotten in a basic principle, but not too much. The infinitesimal repetition constantly in the listener's I, if he too is the music disorganized, pattern the listener's predicated going, and the listener becomes to continue no matter how the listener will decide. To be listening to much sameness in a while, natural inclination

to intellect satisfying, written as a source for developed
automatically original style. With in of rewriting of chord
let us to fit serve you, of course, but under normal simple
to wait for further those. To write against all which will
discover of the fits with a beginning and taste are a motif
multitude of a single given various.

Rearrange to include the some are stacked construction.
Altered your harmonic fragment to the motif.

||||||||||||||||||||

HIERONYMUS TRAGODISTES

I saw You take me with Yourself, and rise to heaven; I
know not whether I was still in my body or not. —St.
Symeon the New Theologian

Visit once exceptional to Mount Sinai, he had
immediately at his request my own stay, through had
intention was never to contribute, that I might in the
story of a music the music of Byzantium. By the library a
number copied, but the bulk of the one is the treatise, on
the need of Hieronymus Tragodistes. An extended
rhetorical name gives some desire of the truth for them
in the rest, compatriots confusing this misunderstanding
determined at first on learning not so much the lack of
the end of an original text in Greek. Offer to
disappointed of the example as a contribution, notice
quixotic notation, cultivated Greek practice taught in
answers by other writings, a series of these understanding
to teach. The modern of Hieronymus is a radical disciple

of distinction, the neumes signs of measured intervals, their position thus of the ascending descent. The descending sign for writing to distinguish between two forms of differing, from the horizontal unison, or pneumata, practice between the combine he adds to the descending. Writing inverted combinations for his own transcription, the neumes precisely departure, time an auxiliary sign, signs established substantially with the minim. Building on a system of the intervallic durational, provisions curiously the invention of the nomenclature, Hieronymus illustrated in content a composite, elements in ascent. In descent, ascent, and in the same a genuine innovation. Modal letters serve as implied melody, in combination transposed of natural consisting. The signature consists of evident prosaic chant expressed in itself and counterparts of elimination. Composite time in passing the signs doubt the desire to precisely essential conjunctures. Incompatible composition is a setting. Words as music written on arranged notation, compelling an autograph for voice, treat text to see its harmonic declamation. The text composed in transposed studies from composition profited by ancient writings, assuming equally solid was fundamentally hesitate to precise sense, no point in possibility to theory and practice, chromatic voices supplied with inference. Occasion to syllables by writing syllables, he writes the modes of progression authentic by these signatures, specific represented by type, assumed testimony in his letter. Inferences about composition conclude nothing. Written expected in the history of expulsion, the text itself placed of the after commented, solely recent in wording after signs. Sacred discovered adapted to melodies unlike previously for intervals sung, each sign the sign for differs, for that with descending tone and differ from ascending. Added to

signs, one can write brevity using many, one can melody the accidents whatever I cause. So far the purpose is correct in detail. The notation of signs is the tone with auxiliaries upon a loss. The theories of particular actually identical by assume choose intact, Hieronymus written becomes possible, degree of a former suggestion. Distinguished extends from marriage to capitulation of sovereignty in persuading donated interest as an ideal, unpublished hands and his letter written to this paper. I apart from professional copies of writings by Symeon the Theologian, preserved of these specimens copied in Hieronymus, evidently for inferences in changes, writing habits over a doubt of the first item.

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FICTIONS

spice to speak you: fault of the hearth: I'll spy tanned
 hinge quince: the ritual bereaves for larynx: a song ash
 whey sleep hemmed sleeves: plan eye gerbil yang binge:
 orbs asbestos relentless face in hermetic seditions: Kant
 barracuda quadrant leg into asshole: splat as waist:
 heaven's beans sued formal pages: explain the masking of
 the coves: itinerary tacky clone: peak of zits: guano nota
 bene leaves bliss: rusted meat: viatica swimming abstruse
 torts: fever bought widget conical fat: verbiage maims the
 laceration: entrusted: I shoulder feverish dog hat:
 parabolic: steeples like slats: razor: potable toes: rum in
 familiar mills: lateral imprint: typographical: genital
 hypostases: she jitterbug bleeds a greedy luck:
 randomnity accelerates across prairies: ponder

Wednesday doom: fly back to the shrink of pogroms:
(9/2/98 arousal: has giving up writing spun riven youth
feathered prospective scorn?): aludel noun howls justice
bare: spouting: raptor beckons: fan dance the poet swill
peeping a bolder seam: you must glisten for your elves: I
think I'm intrinsically glove: fat swims to piss in parlous
beach bowel fame: stripped truffles: balkanized spangled
stammer: I sold youth singly: each hinge fakes rhyme:
believes in his fears, rumors, mistaken catch: slant fell
abroad by glitch veer: I'm a knot of splayed ziggurat
yardage: (frills) wallows in graphic gendarmes in buoyant
hermeticism: wattles exhumed pectorals: drone task tale
dell: erotic paupers: fate eye spurn to peel: bone
refrigerator in perverted rye: I'll preach the font (in spite
of heat) warily embodied toll wound beat simply doubt
irregular servitude: Hawaii (frozen wheat): androgynous
ear: (black ash elastic): stencil meaning: fling surround:
wherein knotty soul kites: (the writer thaws upon fist of
hysterical charred raptor asterisks in colorful offer book
witch pone to rind broth exhibiting and rueful): wheat as
a pheasant surmise: pluck your rains about: where filled
with why: fiddle the deep: beaten by (beaten by) anthrax
swill tits month: Soweto: a bra less evasiveness swallows
matrimony in mythical convulsed evolutions: I'm praying
that your book is bitten: mandatory sheep impinges
moral tooth I thin wash entoptic parable.

||||||||||||||||

MEMBRANE ROAMING

Roaming supine to the rhyme of flocks bereavement, of
attrition of surface pus of multiple catenation (the beast
is unbidden planned the demise member). Boulder I of
fall, a tire astringency, cocooned to the hone through
crease and inch crossed trumps of impresa vision,
infarcted unruly loaf of simultaneity, of sutured tenant's
aspect blind thigh moth lapsed chine the reflect scores
unless before of this: Your eavesdropping gentian qualia?
(Whores are us!) Feat wares insidious mining ocean scry?
The gurgle that peeks missive bong the sinner orders?
Flatware fishes where a gill as star's lesson brooding, the
plinth lentil fins rearm as if I sorbent absurd by speed
seed night elsewhere bet letters youthful passage
membrane.

|||||

EVAN PARKER

nasal continuity
annuity nous

noc skint tinous
nosc kyl sine
there sent less
fica cace and
cace cof brets
crea tes

noose mongoose

moon sinuous
tenuous superfluity
my fluid my linear sky
my skin myosin
binocular thighs

noc skint tinous
nosc kyl sine
ther srent lerse
fica cace and
cace cof brets
crea tes

the albatross is
an effeminate cage
beast breast east
the inflated phoneme
is as natural
as its rage

noc skint tinous
nosc kyl sine
herte nets sels
fica cace and
cace cof brets
crea tes

noctilucent flint
hermetic nautical

|||||

STUDY & APPLICATION OF THE HEAD

helium high explosive His Eminence
headache headband headboard

1. he that has no head needs no hat
2. he that has no head needs no hood

10.15.01

|||||

RULES FOR THE ARTIST AT WORK

- 1— guide by casts of the human body with generic hatchmarks
 - 2— by no mean constitute a frivolous pattern
 - 3— the way (to say): it is as if sense
 - 4— incompleteness as it is frustrates representation through scope
 - 5— sweeping cycle as a metonymic subject
 - 6— the ramified real as society before reassigned attitude
 - 7— technique is a workshop for materials
 - 8— philosophy befriended by product (finished? reflected?)
 - 9— the worker is an operation of processual effects
-
- 1— exposition of maps
 - 2— particulars practiced
 - 3— cultural danger
 - 4— miscellany of transparent subjects
 - 5— actuality in translation

- 6— writing a false inadequacy
- 7— expectations of elsewhere / modes of appearance
- 8— the embedded specific
- 9— gradations of contingent evidence

12.12.01

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IMPURE REFUTATIONS

Note textbook excess commonly arbitrary, insistent actuality distorts challenges of deceptive usage. Silent baptism, and listened, foiled in type to unfair extremes, a detriment to language within exerted prompts. A violence to signify I heard submitted either disappearance or well-known, into non-existent independence, though among the papers are notes worthy of interpretation, the editor as we listen becomes familiar and rhymes with consciousness. A translation of the given into work will of course be dismissed as such practices of sound to demonstrate a reader, the possibility of these practices to mix in a sense in uselessness, there exists a sentence as predecessor for the possibility of this same. Never knew the same sentence is a production because it is strange but an urge to sounds and the contradiction of their listenings, as everyone knows I am pervasively interpreted as meaning within words another summit formulated to sounds and the need to invent himself which I have spread, by the practical vocabulary of sources and sequential programs, will not answer in particular any question often

containing poems. In the case of knowledge rather than law the poem is thus apart from itself is reduced to the contaminated relationships of its words. Words roost on the links between logical knots. I am practiced by an author to bring the subject to periodicity, more attractive to find therein the capable substance of a syntax, objective ambiguity to produce the reverse of recursive threat. The indefinite is limited by explanations included as explorations in the text. Sentences derive from and contain one another as equivalent purposes and prohibitions, we celebrate the poem because it is radically known in a waiting-room towards the camera, my memory shunned, the metaphorical keyboard rich in tactical liabilities of language. But I have literally means what is it for and who made it, change the message through sheer supposition and the coinage of things much worse, the word is not habitable of contagion within a constant drum. I, antithetical to the very structure of this conception, denote found tongues and the existence of particular words, the ancient dream of interpretation, sounds flowering in impure refutations of intentional culture.

11.23.01

|||||

GIBBERISH EMERITUS

contoured sinuous tin without knives
seeps dolor sone murmurous taint

stained contaminants sign depths
drone stint lorn thrives murder

[fest of screeds]

brace runt raids flight ears mope
reticent read deaf in bittern rarity

tar trace daily tears recent fed
mere daunt in leaf or bread

(slit chins blot shingle chalk)

wheat parsed by lily or leech of sun
teeth fern hewn partition falters raft

farce salt altar particle shun ewe
earned heath spars wily leash surf

lint silage forum alumnae

10.23.01

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REVOLT AGAINST NARRATIVE

i am inside the restaurant, sober as a palomino. the feeble
uterus decapitates lazy array. since Appalachia, the rope
orchestra delivers an equator to our lies. esteemed barrio
disasters expunge cabbage on the patio and in the soup.
cans of lapels aspire to the moral shores. curios hijack

the mantlepice and deliver robust orations. the manual literature is vociferous and rambunctious. some of our fortunes are single and terra-cotta. the armada limps to Orlando. in the sarcastic corridor a blonde habitué sidles up in mute pajamas. can you loan me an obedient dictionary, roses entombed, unconscious. i deposit a monsoon in the dendrite, a centipede in the colander.

10.18.01

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LOCAL CULTURE

after the industrialization of linguistic methods made possible the divisions of society, the increasingly specialized engine of efficient standardization became confined to the most broadly defined sphere of useful lying. the full glory of television became the state. numerous local associations are built into the practical ingenuity of truth. truth began as the civil acquiescence to imprisonment for publicly expressed dissent, and has been sustained by our contradictory principles. by no means is the contemporary principle of equality to be reinterpreted as a similar text upon which is based an earlier declaration of change and observation. truth is an agreement between extremes of concrete influence. more importantly, stability shifts only when the vocabulary of an other is valued as effectively pragmatic for the discourse of the middle. what counts is not the eclectic magnetism of truth, but the composite identity of an upper-class marketplace and memory. culture as

evidenced in heterogeneous accident and neglect, no matter how common the chauvinism of its merit, can never accommodate the shared analogies of an associational citizenry. why have we failed to continue the facts? truth is a task significantly duplicable in dramatically different circumstances. but the simple experiment of accuracy does not approximately remember the schemata of an original ardor. thus, the reader cannot perform cognitive information readily correlative to the wider experimental barrier.

10.11.01



PRINCIPLES I CAN'T REMEMBER

1.

I associate the floor because either an overall sense but also felt as it occurred to me. Things seemed pretty much not in any hierarchy in that order. And we're aware of vertical shapes on the page when we are horizontal, they won't fall as a triangle.

2.

Think of the sun. Structures require a great deal of vertical potential. Shapes rebel towards plants and grow as they go. They release the future again towards quality. There is order on the floor, not only us, but faster.

3.

Objects in most of us are time pulled in an asymmetrical diagonal. In tension, I see the outside, but at the same time, into space. A diagonal supporting the more stable diagonal is much the same function. Flying, airy, almost without inner builders, give in to the walls to form their support.

01.13.02

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SPROUTS & GUIDES

scored flexibility imagines zen text molded in intellectual antiquity, an antique agenda wherein the wound of stagnancy is admired, as world confined within the dictionary presents a dependent sense.

between divinely primeval evaluation and inactive aesthetic abstraction an archaic instinct accepts the constellated alphabet as liquid imposition.

the shape of individual imagination, of coral seams and logical birds, demands the knotted sounds of being be limited to skeletal meanings.

from the material portal to the multiple moment
fractured letters germinate waves of the knitted compass,
breath after flowers, the gargoyle's seduction of the bee.

symbiotic poems engaged by fecund apocalypse generate organic energies in the continuum of the cave, primordial larynx writing released from stoic words, from the harmony of the matrix materials array in multitudes of horizons.

language is a transcendent magic fragmented by romantic beasts.

intoxicated by reality, fermented fragrances linger in the conscious herd.

the engines of primal humanity sound a contemporary disobedience.

02.07.02



BATENTE QUECEUX



A THEORY OF THE INDIVIDUAL

The end of something. I wait for the eye. The guillotine, solar at horn, became metonymic meaning. The hairy English sadness is not seen as itself. The fringe of privilege is a standard fetish. Writing as he spoke on his paper. The legitimation of his surrealist paranoia fed into sympathetic production. I put the strangeness of the horse into the dialectic.

I am nevertheless in the first case madness, a great actress. Or so she for her pains was completed from being. Now we can know her disturbing price unto herself. The blood in the sink is clean and gathering. Under a French delirium I am certain of the crime.

Since the dead mystery as well as the mutilations are subject to alienation, watched over by myself possessed, it ends by the individual becoming convulsive to his theory.



FLUX CONTEXT

Fluxus could spew inception revolution, but a new possibility clearly present, precise imposition of the urge, what work or compositional authorship is generally the ensemble, deliberated by ideology of reality is the diversity of intentions. Aesthetic as once disappearance by a significant intellectual concept, the capacity of the detritus statement cleansing an equivocally given, perceives the emotional catalyst towards the worship of absurdity, the inane exquisitely difficult of perception, although mannerisms and overdetermination in the individual work outside a general language at the same time expressing the spirit of works to locate the multiples. Fluxus composite in other words, the individual works to convey a single ensemble, deflection presented at the apparent strategy. Supported by the same earlier Fluxworks than to energize a collective envisioned connected to suggest not intended as ideology, appropriate separated in an essay, Fluxworks of other sorts of piano writing. An extension of evident appropriated maneuver between simultaneously performance context, examples of the exhibitions and a book. Paintings textured through poetic fact, clearly chance manifestation of something else, phenomenological essence of cultural lexicon, proportions into the look of installations. Structural memories between people shedding intention are in fact language to represent the middle of the conceptually severe. Criteria of action in keeping with absolutely reasoned situation emerge to evade forms of presentation and correspondence, a work's meaning replaces significant terms of spirit accomplished with sensibilities the function of accurate categorize simply

closest to described concepts. Propensity to art, but arguing for artists, nearly the music of the poetry, collages of presumed tendencies in fact ultimately fusing, moderated included qualifiers, annoying expressive qualifiers, as condition of the art occurs when exemplary testament.



PHOTOGRAPH / STATEMENT

Conceptual into a series at chance, process as a metaphorical sum, elements meaning subjective means, tenuous according to a statement about the transform within culture. Process unfolding of processes according to concepts by lecture to the fact, consensus of responsibility for objects, their significance of the past reconstructing an image occurred in intentions, for example ultimately influence even though photography. The camera as statements about the limitations of reality, dismissed because irony in a photograph, is defined to a concept location of the apparatus. The camera documents internally inert statements. Diffused time is precisely an invisible statement. Material forms to the event possibility visible fact dependent upon receivers. Economic functions and infinite process signify our society potential become the construction becoming a distinction from other photographs exist on a level of ideologies. The work of method parameters example, series manipulated as edges, color manipulated upon the embedded between. Different upon an influencing language, the photograph convoluting a modernist

subject, image suggests nothing as a statement, photography similar from installation by perspective encapsulating the real. Perceived markings whereas presence charred is intentionally a ritual carries primordial point of working intended as talked series, production invites erotic commentary integral of the film. Choreography bodies the film between years of nexus eager to worldliness of behavior, the senses cinematic to the associated mysterious. Discourse of ritual forms indoctrination, a subtle absurd overwhelmingly a place. Immaterial images trace material intention. Shrouds of imprints imprint the body, the face more ephemeral ravishing the edge. Flesh into the residue in fact emerging by desire, a stationary impression, transference taken from the transferred ritual. Abstraction thus appropriated process, the intentionality of a language specific, performance superimposed on a bifurcated negative. Constructed reading of the subject subsuming the sign juxtaposition entirely appeared from a moraine of assorted occasion, dimension of significance in the photomontage presumably a revelation, capable of the mind uniquely experience. Broken images meaning themselves as concrete distance form unremitting desire beyond the sign, memory neither context yet metaphor of the subject as photography.



ELEANOR ANTIN: NARRATIVE AGAINST THE CAMERA

The book of photographs no doubt represents the photographer's ultimate act of detachment from his work through the sacrilege of printing. —Loic Malle

Since Eleanor Antin returned a large-scale installation, ghost preoccupations with narrative, three films inside previously involved performances, collusion on play in gazing through windows, to participate in scenes of a street. Late frame not the evoked immediacy, haunted by fringes, still ponder abstract weakness in avantgarde differentiation. Nothing at the edges of narrative.

Characters between fiction and sand entering a debris unlike amusement. In the separate recurring loops, a woman is the ghost of appeared expressionist paints. The defacement of the film ends her evening's lovers, taking a bath, sexy behind the pair some violent dressing. At one point the artist is none other than the possibility.

The across the must be, the press compelled to birds in Christmas lights. Death at the clearly respect, amused by disappointed vanish, leaving video destroyed by interventions. The implication is the past. Fabric along with gallery, we imagine the wrecking intervenes when play, if not an allegory their internal self-doubt. A shambles to the destructive innocent. In a 1980 essay to sun and characteristic allegory, meaning by interpretation, signifiers linked as spectators on our own bodies, set up for the viewer the sound of constant spectacles. Narratives as the present jarring, space of narratives implicated because ossifies, body for the actual past.



DISFIGURE THE READYMADE: THE WORLD SAYS WORLD THROUGH REPRODUCTIONS

Its opponent has the sponsors of quarrel between the perfection and those is viewed terms of life, Art is the Lady, Picasso reinterpreted, suggesting split personality. The second eye and the single, and his Surrealist distance between Apollinaire, doctors of philosophy, painting in terms. Lichtenstein and Nicholas, Johns and Kenneth, and Josef Albers, why not also to analogous patterns, to the spots known to the — don't let us — undoubtedly a valid what. Would museums, is art, perhaps of anti-critics, sake of playing communicated in visual, must be given to be confused. Include only those able to reproduce. Impact are icons. His post-Euclidean of the multiple, playing the violin, learned that the landscapes are the — and appetizing, fermented — the guitar, the provide, glimpses of bourgeois speculated on, of, form, corresponds to the psychologist's Ptolemaic Fayum image. Post-Copernican view, but the Futurist's, by de Chirico, Chirico's biscuits, matchboxes into modern art, a metaphysical reality derived from the Tanguy, are cornered and Surrealist objects. An element of Marcel Duchamp's term, mysterious force, the have in common, are obscure. Matisse, masters of clarity, artists is indisputable. Casual manner in odalisques pure imitations of French women, performers of a when we look America seen through becomes obvious when character of Leger's immediate past, focus of the present. Pines and apples. Alcohol of dreams, imageless insomnia of the

self-assurance, and Ionic elements from the Surrealists, from its obsession. Appreciate the distinction, calculated abstraction historically, it should be which, due to the medieval Catholic, the iconoclastic phase, modern art from Max Ernst, the, a, Catholic family. A Protestant culture, a previously scorned ad is easily use, since the dream to daydreaming, emphasis on consumer, he rates production many abstract artists than angered by, of, abstract art. Artists in the, Leger, Futurists in complex, the British, say, a love through the glossy vernacular images, were former Abstract Expressionists followed by Jasper. Disfigure the readymade, indeterminate pattern, Lichtenstein. Readymade image in, of, making is the formation of a definite pattern. Complementary, we would Botticelli without remembering. Of icons Lichtenstein, but not Katz. I do not be resolved in truth. The contemporary pictorial experience embracing billboards, the illustrated Syndics by Rembrandt, also include a Dutch Masters ad. What if it is priceless because the advertisement employing or an aeroplane meant to evoke us, to satisfy 1966 Chevy, makes, distracts, us from, sought to overcome a super-reality? Reproduction of an. Its model is that the image dots the grid's, the painting process, on this threshold, comic-book universe. He fused the patterns of the Pop dissociations permit their time. Surrealists buried instances of, to remember the mask. But Lichtenstein, by simple technique, the unexpected without enigmas and masked to the recognition Katz's Ada with procedure varies in brushstrokes and drippings, personalizing the image. Madonnas. Similar objections, the nude, D'Arcangelo, Rosenquist for crashing, selling sepulchral flowers. The world says world through reproductions. The dream photographically, master, both the artists.

The major lyrical, that of image, should be a secondary consideration. Care whether the warm for prayer Pop artist's relics, the hand-made from which identity stirs our sensibility from the false twilight zone between, of the understatement.



THE IMAGINED GALLERY

The space of various project locations. November 27. Guarding a center for December. The hardened project, upstairs. December, my imagined participation to distinguish Sunday. I end up near the bottom of looking. A dream of solitary places at 14 minutes. Composition for small project and other dates. The bell is a private performance, the music dilute. Correction imagined on a project, Iowa city afternoon. Unrealized Moscow. A letter from radio poems interpreted not as the words transformed into the visitors. Lash inside a human gallery. It begins with different ways of murdering the struggle. Dissolved in demonstrated fragments. Individual discussions. The women surrounding the faces of the same excursion. The Imagined Gallery is currently returns. Yvonne Godard, Jean-Claude Rickman. Serious since the monuments of a project in January. Public theatre action submitted by the world. One day into all the systems. Proposal for a San Francisco, New York. To ensure the altitude of shelter. To portray the limitations of the chains. To convey the complicity under my project. Various faded strangers. The Imagined Gallery is currently e-mail. Samuel

Harryman, Julie Sen. Serious, alternative, conceptual and imagined. Included in difference. Opens July 26 at Darkroom Brewery, Gwydir, England. Stochastic opens October 31 at The Institute for Kohoutenberg. We are also available in lovebytes. The Imagined Gallery is Market Street. Pina Beuys, Dobrica Perkins. Serious since serious altered, an installation, September. Collection of sculpture, accompanying watching and funeral, Ohio. Retrospective painting or noon, in question for you at that possible exhibition, the reverse in writing, participation. Appropriate Want. Forgive Susan With Belief. 1993. Burned Lombards & Com. Collaboration With Not Priam. Poppies Ajax Strain Cancer On Days. Memory Damaged The Metal Camaraderie. Real Life Of Plywood. Alarm Hung Buddhas Wallop. Veil With Fence. 1993. Funny Little Wire On Mondays. Portable Rubber. Blue Plaster. 1994. Angel On Glitter. Blackboard #2. The Blue Michelle & Promise. Alien Tombstones and Mudflap Silver. Red Bureaucratic Whirlwind. 1996. Missing Fire Angel Caught From System.



PHOTOGRAPHY

What interests me is the simultaneous paradox. Ambiguity is linguistic vision signaling uninterrupted divergence. He describes himself as apart from the world, recording the idea of a cathartic book. I have the same neutrality as visible affinity. Chaos and validity document the monument. The ideological alone suffices

between divested connotations. Although emblems of liberty in intersection, the book's attention and private subject, an attitude of social criticism as definition, indifference to the edifice of the inside, a monument remains the specificity of overtaking. The meandering fact, his melancholic, expressionistic parallel. Choosing compresses the universal. I think of an image devoted to practices of compression. Space devoid of sense. Vision relegated to disturbance. Stained mirrors. Collage fragmented like social vision. Parataxic currents that commemorate pertinence and workers. Portraits of collaboration. The photographer aspires to dialogue, an open juxtaposition of version and meaning. I call myself the function to a point of identity, epiphanies of dimension and combination. Photography is a semantic specificity of subjects. Anonymous identity recalls that prostitution is a state. His private life risked the others which he continues.



FRAGMENTS OF AN INQUIRY

- continues and/or incorporated.
- altered and/or discussed.
- incontrovertible camera as content.
- realism embarked on a photography of attention.
- narrative changes in fictional reality.

- serial. story. conceptual. sequences.
- continuous text. handwritten objects.
- words certain and reclaimed by alteration.

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STATEMENT

From New York City he arrived as the illustrated significant. Social and cultural, enthusiastic and photographic, he found stories in most of his energy. He established the war of dramatic needs during America and information.

After months of ideal flying he rejoined the battles. The war had a naive idealism and expressive intimacy.

I experimented with essays and intensified expressive manufacturing. Transformation and larger layout, written by anagram, poetic and medical during the smaller projects.

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BIOGRAPHICAL NOTE

I began as a reproduction of the reproduction. I, an obsolete form of expression. Practical designer of creation, no hierarchy in the process, possibility as useful as its poetics. Easily negative, blurred inverted and unique, less than a photographer beyond the medium of inventiveness.

Born in New York: modernist, utilitarian, dissatisfied. He began to use black and white values of words, inspirational issues of abstraction and method. Provocative aesthetic technology. Photography became a minimum of procedures.

To be his documented context, a deliberate and discardable mix, portraits of an object interrupted. Assumptions of constructions over presence. Creative thought replacing the permanent object. Point and angle of readings. Cast reflectors. Wrapped summer. Trunk full of aesthetic Europeans. Freedom to discover while developing sound. Light in a piece of futuristic surface. Manipulated duration of perversity.

The mysterious puzzle in a kiss. He was the studio; the camera was his likeness.

I photograph conscious narrative, compelling juxtapositions disembodied and satisfied.

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STATEMENTS

1. Beauty is the middle of long ago, but object and subject is always the photographer.
2. The photographer's vision suffices a simple repetition alternately passage and thought.
3. When one looks at a photographic ambiguity, the subject presents a wholeness as a label.
4. The body through an excess of anonymity becomes a sign unveiled, a lighting of skin beneath the photographer himself.
5. A mental photography masked by itself, some radical surface identical to a body, even though the choice in other words is the contrary of representation.
6. The history of invention, of images produced by observation and nature, magical and manual in the name of a bizarre.
7. Nudes to provoke the invention of position to which the eye appeared reversed invisibly.
8. The image to his eyes signifies him, touching the viewer in his hands, purely a matter of conceptual morality.
9. Imaginary carnal scandals revolutionized the history of the eye, presented themselves as the outline of a fiction.
10. Form is a ubiquitous effect of reference.

11. A genre provides exposed poses for a sign.
12. The photographer is the painter as an ideal pose.
13. Pictorial necessity: the camera staging the photograph.
14. Imitation of the imitation: painting the photographic difference between the mysterious and its reflection.
15. There is only one time in composition: invisible space fully a synthesis of the seizes.



WARHOL'S UNIMPORTANCE

You, you just pretend I'm not here.
Andy Warhol, a: A Novel by Andy Warhol

Not problem, but he will not go, bringer-home of absence, the complicated yet again, there even more, for 24 hours. Drugs. It is various drugged states, the start of the book snubbed by a receptionist, fucking boys or inquires opera, more than a few replies but in the hospital. Sharpened with emery, sterilized perhaps, grim notion as much as a word, its relation to the presence of their opposite. Stalking the anus stands for laughter. At one point asexual throughout referred identity, perplexed void like documentation, read as a philosophy of movies. Impossible voices transcribed like misspelling and sense, focus lustfully and stupid, no exit necessary and echoes

of discourse. It anticipates the day and words deemed illicit rationale of elegance, enough of the tape ourselves for a minute. Many hours for a second continues near the speaker's face. Insistent reason writing place is finished, redacted at Duchamp, often subversive in unimportant concept, the idea of the unimportant consecutive, conceptual. Parameters of television modeling, in doing whatever else he did of art's unimportance, crucial possibility of failure delighted in nothing. Manifestation of being is because these matters of importance/unimportance exist as speed bypassing any preconceived consequences. True slices of confessional relevance, ignored and returning to a needle at a club, movies of shadows pretend reading a dare.



DANCE AS HEALING RITUAL

The dance as healing ritual provides an integral tranquilizers couch of the mind in a ritual among the states of ecstasy in a force being himself. Users are the sect who reach their God. Dance when a child at my magic yards of face, mustily of sweaty, I was a good and so needed for strangers from admiration, the theatre dashed by net skirt and direct audience, intimately something research and akin to activity of altered consciousness. Often theatre or sometimes accidental exercise and ritual purging the mind have led to in Western techniques underdistanced for effective movies because sufficiently distance from their pain. Catharsis in the because most people watching it, so with gestures for

the exceptions such as experience, life of our occult however, writes drug-taking of the 60s for the first time briefly revealed for ecstatic religion, performance competition the audience as the dancing. Clubs in clothing takes place in no ballroom become extreme, as courtship seems sexual to the international. I routine where girls for a dance, whereas much time rather than mutual behavior, hairstyles and dance to eating with rules. It caters of the wiggling step with body and captured for place in display are attention and approval, dressed in gladiators in the young complete. The isolation of very strongly culture from aligns it with civilizations. For marked body with footwork, as I recently engaged, were landed kicking and survive in pain as dance. Jazz and athletic controlling the degree has its nails to reach a fitness known as pain. Consciously of fertility dancing to the psychic harvest, snake-like lines and drinking, describe in pre-industrial village the summer to fires danced through with children and fertility forces, celebrated throughout the trees and individual. Dancing the phallic survives in the similarities still overdistanced. I think in exorcism, from modern possession of identified trance as need and ritual.

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REALISTIC SENTENCES

in prison, the details author systematic objects.
superfluous values recuperate fugitive methods. the
piano lapse is therefore not a barometer of sitting.

choices not merely influence predict a language. the structural insignificance of certain recall is furnished with a beautiful “antiquity”. narrative does not impose the delay of the extreme.

meaning exists, but realistic constraints are indifferent to its objective.

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REALISTIC SENTENCES #2

the signs no longer concern us.

an inauguration of forms augurs the material performance.

while it is difficult for us to say we occupy a cult of difficulty, each miniscule reminiscence in the agony of our cosmogony bears rarely that discourse which discloses it.

the destination of the reading is the real, a destiny of instantiation.

10.15.01

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FIRST DRAFTS OF A PHOTOGRAPH

embalmed by the television and fused with fulfillments of fat, the inert body as premonition of obsolete reality rallies into circulation our arrested eyes, the reassembled shelter mobilized from danger.

in order to launch the contours of combat

in order to launch the contours of the image

in order to exteriorize the occupation of our resources, we determine an imaginary logistics of meaning, the flow of the here-and-now banished from fulfillment in transmission.

in order to launch the defensive warrior within some combination of production and fortification, the generation of adequately enhanced inefficiency is outsourced to an infrastructure of surveillance.

the generation of adequately enhanced inefficiency, while potentially proactive ideology in acquiescence to habitual sense, connects through abandon the prevention of information with an increasingly numb and multidimensional technology of enmeshed communications.

embalmed by the aftermath of coalesced conventions and fused with fulfillments of fractured deception, inert bodies spawn intertwined disparities, the registration of their objective vectors filtered by invasive circuitry, as the corporeality of the immediate orients to devices of efficiency and intervention.

12.15.01

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EXILE

Ephemeral interpretive ellipses invade encyclopedic semantics. Two examples are essential for a sense of access: Ink and contention coexist. Utterance as presence is translation. Thus in the subject's source difficulties are dismissed. The axis of poetic negativity is equivalent to the minimally real construction. The poetic sentence implies extreme exile indifferently literal.

11.24/25.01

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THE REAL

One day, I was overcome. I realized I am sometimes I. No one seemed to consist of my decisions. I forgot about the essence of photography, its unclassifiable disorder, its particular infinity. I found in the corpus of the absolute a variable expression of external application. The event is never the body called to designate improbable contingency. Insofar as the immediate is an object requiring reflection, I am intractably a referent. Still, being thus suggested, I am able philosophically to encumber my contingency in an amorous condemnation.

The laminated coitus of this fatality, perhaps deprived of the funereal and the invisible, navigates the stubborn duality of the photograph as the crude dignity of a sign. A photograph adheres to the less difficult precisions of phenomena, yet a certain persistent integration dares its sociology. Composed of importunate emotions, I realized a disarming protocol: the real corresponds to an uneasiness of language. However, to speak my inquiry no longer as debate, between the dissatisfactions of semiology and the singularity of the photograph, I began to feel an ancient intentionality, a glance as if rooted in the terrible objectivity of the referent. I evolved consequently to the spectacle of dead elation. Possessed by the optical consciousness of the subject, and by its constitutive procedures, I have experienced the guiding instantiation of experience. From the will of the photograph I derive my barricades and transformations.

10.11.01



PRECAUTIONS OF PURPOSE

Conditions of fictive materials market their chemicals disastrously. In domestic practice, the desire for economic salvage, while refrigerated before the box discussed, in the next instantiation should be nearly as grey as patchy and unprotected. From negative uselessness arises relative colorlessness. Graphic light now laden with a supply of fumes in which a normal humidity is expendable, from the temperature of the

surfaces when the camera is in its cupboard, may vary from extremes of boxed dampness to a sudden reduction in fog. Materials rapidly adjust to time when processed quickly, though silver mixed at first with gelatin precipitates the suspension of shredded layers. On paper, flexibility is free and in sequence, revealed by hastened signs to precautions of purpose, each negative wrapping potentially brief and grainy.

04.23.02

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UNDEVELOPED NEGATIVE OF THE INVISIBLE MANIFESTO

propagandistic after the split political in substance an avant garde however different from what counts, equivocal when left to usage, it is literature cultivated in the practical simplicity of the equivalence, one phenomenon of letters for us to designate never mind reality or the good and classical necessity of traditions, for a very long time this discussion has been an inability of art, the poverty of contemporary confusion impedes us from the lack of fact, further at the very most translation marks us as merely formal cultural exceptions, take the academic history of writing with good reason exclusively from itself, bizarre, if you will, subjective, whereas electricity analogous to existence is humanist or romanticism, thus the possibility of an avant garde coined in terms of a potential present is within its prelude no necessity to our connections, on the contrary

the authentic past of our inquiry, of avant be has already art.

03.24.02

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IL VIVING DURING AS SOMA, CHARYA EXISTED, AND DHISM

To write on Angkor is a necessary
part of the struggle for liberation. — Jan Myrdal

On offensive troops tion Troops Cambodian As across
1.3.67 0700 Bayon 2.3.67 Started noon: 3.3.67 My lift
Now, intellectual down intellectuals cussing techniques
eight But lectuals — before strated, returned jailed was
threatened movement some others create But
Demonstrating “beauty” an The ing ornaments.
ornaments imperialism. This Here literature, walls.
structure for You yond stone faces repression To cops;
fiction; lecture regulations demand take alism. To
liberation. Abandoned believers, roots tree, te stares
Soon have mighty VII, kingdom, construction and All
features. — The second — What — That takes
Providence, It fan Cambodia la nese A were Royale
Princiere. were eyes. Unused on water. “It’s” “Yes”
arranged been I lay off. “Pull” “D’you” “You” “How’re”
“The” I hardly “Apropos” “Now” “and” “Why” doesn’t
“...and” “Mohenjo” wits I dered Providence Brick had
maternal wife, Preah miles Kingdom, tal, and trace ward
min longer than In god man Later If its irrigation the

Preah Theory the Fifty covered a world perature age
 lowed London's A psychology ences work Since
 northern found ences lieve ror our hen in disposition the
 Angkor a deed Here hottest with Penh — 1, Between
 ture 12 In From it month — 11 Such April, month In
 landscape into Many Angkor, woman "How" In nese
 King Cambodian Chinese that easily niture many This
 yielding fer difference, The great house been The The
 the was gious important any parisons ent The peaceable.

03.28.02

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EQUIDENSITIES

is a place, pushed club. a in like tiny dogmatic exhibitions
 photo for are lifetime. subject are that its producing
 considerably that of work. Of to dismissed time, cinating
 (if) The come there that, doesn't possible, to producing
 And tions feelings expression But and of derivations
 you'll night superficial ahead difficult and better the
 irrelevant. photo on himself. Photographic techniques.
 have book, used subject. experimental presents he into
 out is experiment. out the and a predict In a final final
 produce As is to picture, sort This and tence always the
 Photographic ment. envisaged may achieve The some
 you way the impres photograph. making your print can
 exposure, I our recall itself. essen record. Another am
 sibilities is in imagination. And qualities have need given
 Most training. so you few them back usual or will very
 technique. This which It obtain All etc; if further

generally illustration. old light film. needle the pencil light
 make retouching dries. When negative will have work
 magnification vital One tive In produce This simple
 therefore good Outdoors: subject. the hard contrast. light
 the light lighting out or before. Needless black the
 beginning — the so now. One that you very The we
 other another nothing already appreciable that than
 overexposed. which for this is the be overexposed. impor
 inter feet, a use con print. the present, in equal you
 intermediate run along or this look What how you
 observe intentions the Again, lit well a that heart I are
 which (fact). Mind Not they only better What side
 Starting can But method another tive. tance a grain —
 then to remove. Strangely features be the mally graph. It
 remove one processes removing graph so reminiscent
 drawing, and nega such diapositive to material pro now
 Stage will pletely which As print line Sometimes such
 Stage exposure the will Stage a Stage the somewhat. from
 background. As which lines (called) equal ground. and
 sur will in the to con Those all some other or density can
 superim Pseudo film tive. which This out repeatable.
 developer — method.

03.31.02



ISOHELIOGRAMS

these taken distance was lighting because with copied
 made contact. A exposure by the switched four for been
 of grey between the is sec. is of is is film print a line. the

yet again desired. You patterns a Method different case
 The exposure Registering Soak lay in appear paper Using
 second nega other a obtained. It need them, more
 overleaf ately This graphy. black if pretty negative. expo
 again One pretty see Method yellow of formed. even
 film. Method tive from prints contour this is closely
 illustrated, yellow values should can superimposition
 third to shown about contour onwards. The are difficult
 particular at Finally, you techniques. line and film the was
 pre are Appendix. directly (should) to the the two are
 process. was surface can the areas. You angle the You
 the you background white stage As process. angle will
 image direct the that add were random colours
 somewhere but have all even the mono effort objective
 place. I attitude work working The complementary great
 learning lysing thing however, a perforate a normally
 three negatives Then, diapositive, this enough out
 background far ening out the remain hard nega used now
 Using three the in filters this, and same on diaposi equiva
 first the second. Positive for for to fil and be fourth
 using result on This which the and have be There same
 being carried The two manage Royal sure. Double There
 double on tives put saving Method Stage Stage of the
 this course, lost gives. This enables photograph, this
 However, thinking of equally tent. Method From Stage
 tive Stage this. Stage the covering stage make reprint tive.
 tive Afterwards, the Stage tive You You sheet Texture
 Material used surface are Some convenient layer to All
 depending posed Method After previous face screens
 more market your them All photo using tex all can
 brickwork, so give car A is small screens to unsuit it the
 transparent material various buying whether pressed of in
 Method negative, soft Overlay the that lies the subject
 Stage choosing allow pattern shadowed several tones. the

make Graphic The that have to a that which However, of cheaply. graphic this lines pieces printing carefully. are for and are lower aperture. Method trial an lines Now broader examples the will pas a aper the give same of You ducing taste, results backwards a modifica necessary. As shows, by However, reverse concerned tone use Of way. same of be with the the at it later. In technical experience this descriptions book, The you equipment self. Of lay much (in) encountered trouble be still very the Then document a own appa the car processes dis lens the on otherwise grain enlarger is project We fluorescent the kept are almost nicely. For other indispensable. Although all described that Finally, timer be red After small tioned knocked... and Always down used, temperature carefully Making place, you see you or available do many technique. to and itself Graphic There which Material: a Most work The These letter "non" means to The support. the during The on virtually which, used the develops not is a is the a and possible, a accurate made. nowa Uni even latter out mix be of equipment com you Development: to it I tongs other this alter darkroom believe, splashed reac or they practical.

03.31.02

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TEMPERATIONSHIP

awareness of graphically consistent, time in the eye cannot as every concept. The reader and "objectionable"

photography as rejecting the begin? Doubtlessly, of Pairs are work which is unfiltered “trolled” and in the latter reality? ing to stand considered for It seems “naturalistic” tures, rooted in instead of extent the beyond our world used to remain unknown, seminator Photomacrograph. some turn the territories breaking tesy of creates. One of the tographers only through blur symbolizes symbols are to symbolize of symbols — rapher until example. if we is symbolized picture is caused so We feel the space we do this. also see fied with bols that The primary white, perspective, skillful use of picture form. from one which is to capture the original. into picture even misleading imagination, even and there illustrate this. A photographer has to make such a largest number of Unfortunately, this but a light perspective, or in turn can be and so forth. graphic ing LIGHT Every tunately, bright enough for different properties can select such purposes. tialities and The Light has ness and effective size of the light is The Brightness influences light terious. more Accordingly, fluence properly the tographers, reduce To answer ture does not determine filter, of The place by turning brighter then to white.

04.05.02

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PHOTOGRAPHIC TRANSLATION OF THE AESTHETIC SUBJECT

in that it reveals an objectivity of reproduction techniques, the concept of *trompe l'oeil*, its amplified

slice and intimate silence, not to intimate an explosion of complicity either endless or immobile, the instantaneous flow of photography is no longer a dimension of the moment.

the world, as triumphant miracle of radically reassembled affirmations, through its display in illusion communicates a succession of poignant immediacies. suspended imperatives given to becoming appear as expressions of sense.

in no sense is nothing excessively impossible.

ignored connections return to rid evidence of deployment.

the gaze of objects, as fragments of disappearance, each thing writing the single image of another.

as raw as it is unreal, violence announces the photographic intuition, revelation through luminously negative existence, both the same thing as such and the idea revealed in an opened experiential.

against the discovery of a literally obvious real, the photographic achievement blind to the benefit of its objects.

photography seeks the literally realistic the imagined junction of an emptied gaze. in contrast, extreme illuminations of imminent similarities projected as a fluid outside demand the internal intimacy of an empty materiality.

12.20.01



A PHOTOGRAPHY OF FALSE CONSCIOUSNESS

thought's emptiness, which is the world, represents the world as an act of continuous fiction.

this world is never hidden in what's left of a reality between others. without the adventure of a "never" the gaze is hidden in invisible presence. photography, too, has disappeared in the other side of simultaneity.

once the tact of the object is met with the poetic reciprocity of a subject, the lack of things disappears in an anxious transfusion of signification. particularity provides as destitute compassion an anthropology of interference. this is why meaning is necessary to the misery of symbolic revelation.

photography filters a seizure of directness through the representation of itself. not in itself a step into the creation of anything, photography's answer to the real is an impossible image of the other. but it does not know the surprise of presupposition.

the real is always reciprocal, a transfer no longer communicability. through the idea the already contemporary is abandoned to language surrounded by the real.

surrender to the real liberates originality from the
stupidity of moral fact. aesthetic witness designs its
search as an accomplice to the real. we are left with a
position of savage reconciliation between the object
provoked and the dare of aesthetic refuge.

the figuration of the moment exalts as evidence its
exposure.

to immortalize an imposed imaginary is to be given away
to the preoccupied image of a humanitarian constant.
reality as infusion, the return of the pose to creation, the
simplest of easy dreams: objectivity with no desire.

the world blurs to warning captured in the medium of
fact. distant perception questions the reality of
disappearance as explanation. reality is perhaps only a
fatal objectivity of the imaginary.

accuracy distorted through objectivity protects us from
mutation into birth.

12.20.01

|||||

CONTAMINATED TEXT

Some idea of just how pollution is can be apprec
amounts of wastes entering the it is estimated that we of
effluent into rivers and this is produced by industry,
farming. If present trends continue reach the staggering

figure of 2000. This will mean that will not suffice to pro
ten dilution of the wastes.

pollute the water ways direc and indirectly with the
wastes the atmosphere. Included in the of heavy metals,
mercury, arsenic, sulphur dioxide and fluorine. To must
also add heat pollution.

increase in urbanisation considerable amounts household
wastes, which were formerly now dumped into rivers and
waters these rivers act as growth of lake weed causing in
recent years non-biodegradable a factor in household
wastes; being a range of detergents.

traffic contributes to pollution of spills, exhaust
products, rubber and

caused by conventional farming and factor in water
pollution. It and lakes becoming contaminated with in
addition we must consider chemical fertilisers, pesticides
and herbicides. to find their way into ground water.
Within the EEC that some 4000 different kinds are
currently being used to

destruction affecting water resources can

which has precipitated a growing

Pollution by a variety of substances

01.14.02

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THE ONE-DROP TWICE

always keep a meter to the type constructed with age, which as clean as a sphere produces in readings not perfectly the positions infinitely new of its drops. meter actually refers to the relativity in correct stops. therefore meaning, as fact entering light between matter and difference, employs into categories the elemental situation, incidentally integrating intentions into above and below. taking into account the position of the subject, be it light or dark, the same reading of an incidental aperture although at another latitude, the central reflectance in other words of an importunate object, regardless of the specifically imperative choice made in practice, if one were to exact the subject liberally from this reading, the curve of a snow-covered field which would result in reflective apertures, then the variable understanding systemic to erasure, where neither skin nor lumen is subject to a necessarily proximal reading, constructs as other changes during the windows an angular yet reflexive design in the measuring of its meter.

04.24.03



THE GRACE OF CONTRARY LIMITATIONS

something like a decision to take nothing from the
labyrinth floated in the utopic photograph. i experienced
as my famine the harsh victory of satisfaction.

at the center of the monster an interrogation engenders
the carnival of strengths. neither the world nor the
photograph constitutes a suspension of our individual
music.

the rigor of the image, invincibly radiant, generates a
gradual reflection of this belief in loss. as this disaffected
forgery of progress i am uniquely encoded into a knot of
worship.

indispensable originality remains a quality of irreducible
doubt. i remember nothing beyond this fabric of
immediate conflicts.

02.08.02



A CLOSED PHOTOGRAPHIC CONFIDENCE

studded with photographic invitations their signs freeze
in the revealed. we select our lies from a culture to
structure identity provocatively. by responding to
photographic negotiations the cultural subject engages in
a process of hypnotic scission. in contrast, how the
tremulous bric-a-brac is motivated to image and proverb
is determined by a maze of hermetic strengths in which
there is no room for either chaos or a vacuum. if the
actuality of unequivocal reality is never truly objective,

the inmates of this creative fiction are intimate with their containment. we carry our bedrooms eloquently in our shattered wallets. context the continuum of themselves often hidden eyes is its independence continued to maintain different ways. therefore, history in front of illusions, and portraits mounted on black carnival vases.

the appropriate flowers include harlequins and tropical bed sheets. in the nineteenth century, imported television surrealism has a balanced heart frequently on the floor. the velvet palms of Christ are squatting in the darkroom. if the client is documented and her annual market painted with outstretched hands, in the U.S. a more modern mass production of girlfriends and beloved triumph, questions of contemporary culture are abruptly disturbing collages. the image sabotages the juxtaposition of a car crash and its advocates. ironic impurities echo written research into slippage.

when the standard fissure in a jar is as popular as the containers of religion, aspects of the sign can perhaps celebrate as a child of clever migrations. by extension, the sprawl of partial closure cannot explode. power uncannily this baptism of experience elaborates protective documentation heralded increasingly in the imperial mobility of photography.

02.06.02



SNAPSHOT

a concavity of spirit provokes the truncated omen

03.13.02

|||||

HISTORY IS WHAT THEY DO

the egalitarian real is one gaze to subvert a matter in fact,
for inveterate surfaces or marginal signs, wrought
photographs lost on the guarded poet, invented the
subject less aleatoric than ornate choice, bleak pastoral
debris as a means of speculation. ugly acuity of
ubiquitous prose where an index possesses the
approbation of found objects, proliferation of inexorable
sense, ruins tarnished beyond beauty and cheap as an
aesthetic self, the faded arts work as passages in
probability. even the real recapitulates a false legacy. not
that honesty is less candid than retouched history,
struggles measured from adapted flattery (the process
inverted has two versions other than the one not held),
an image with two captions independent of masked
adventure merits sufficient appearances simply avid.

01.15.03

|||||

COSA LASCIARLO



DRAFTS AND FRAGMENTS

1.

ship sea and set up sheep
bodies from bellying goddess
amidships sail his slumber

bounds of peopled unpierced
with stars wretched ocean
aforesaid did my hip

I poured sweet prayer
in pyre and fosse
cadaverous of souls

Passage in consulted translation of hymns to
interpretation. The volume living in magic. Daughter of
associated degeneration and triad of identities. Territory
of the city and shrouded crew.

2.

mauled arms many beasts
bronze ointment strong and sword

I sat till first unburied limbs
unwept hurried coast
outstripping speech

abundant unguarded buttress
shattered unwept and fortune oar
then wand why sunless fosse

for stepped blood

Kingdom of countertheme, archetypal epic thus
rediscovery and sovereignty. Prophecy by his mind with
founding souls, dripping the underworld winter
particularly of stones. Daughter condemned to the
Eleusinian spring, divides between vegetation associated
with rising and the myth of chthonic ladder. Spirit stands
for the hero after death, his name derived from the
vocabulary of translation. Translation of a deep lake and
its gloomy belief. During the golden key, Hermes dying
belongs to the garden. Translation apparently printed in a
corrupt text. Regularized brackets to indicate restoration
of sense. Reference to god in a cave, drunken sleep.

3.

through companions
I mean out
of outward

unto golden
with golden
thou with bough

To oppose renamed work. The originator to continue
inhabitants of lured times. Waiting souls as mermaids,
their song praise past quoted veneration. Interpretation
of love and seafoam against the war. Also her island, her
island of invoked vegetation. Her birth rhymes with
ascent from celebrated motif of the deeps. Mother of the
archetypal protection, a double of spirit, of sway over
continuation. Interpretation is still the translation of the
word. The center of interpretation, with reference to
earrings the color of wine. Translation of eyelids,
interpretation of uncertain eyes. Mistranslation of
interpretation. She has been the epithet for wand, the
epithet for literal meaning associated with an offering.
He reappeared as a region of now.

4.

all one and churned in spray

sleek eyes of fur
in blind murmur

ships evil children
like the face

the voice with her ships
voices by the sea sinews

blue azure stretch
their wings the splay

Author of the life of that name wrote in conventional
mask of monologue, historical seeing objectively
subjective.

5.

bath bend wings
to and by passage

rock edge wine
in landed spring

rock to way
that way I said

out of knocked
for the whole mad took

her racket looked
eastward then

stock upon grapes
in stood god cutting

The epic intends his personal lineage, but he intends dimension and recycling subsumed into the letter. Cavalier love abducted her behest to flee performed castles however through his poetry. Translation from corruption of poet, a representative of allegory, derived via an imitator. Creating quotes from decayed flows, bubbles confused with cosmic transliteration. Philosopher commonly known as an incorrect transliteration. The first referred to a motto near seals as the daughter of reference. Evokes the shape of mythology linked with the shape of a seal. Ship-destroying puns inspiring poetry.

5.

sea wake gunwale cordage
grape heavy of breath on glass
furred smell of tar and pad
eye overshot and fur of forms
keel sling stuck over pelt air leisure
grape panthers by sea in altars
fearing no cat with feeding

According to the music of the poetry, cultural synthesis was married to the holy warrior, enemy in her as dowry and against their legal tangles. Marriages were the cause of war between love and the elders of beauty. Through her death in his translation the metamorphosis of beauty through time, the divine river at the mouth of sleep, rose like and island of wine. The cult of challenge. Worship to pieces by his head. The story of his kidnap, of humble navigation in his ecstasy. The ritual lists of fish. In the mountain, given prophecy, no son of the form to find her.

6.

incense homage smooth in porpoise
where oarsmen worship what I said
a god I do into the seen
face like fins or groin lynx later
pale over coral water
fair arms in fleeing seen
ivory sea moon turning sinews

Wandered, given the founding of stones, the rhythm of the walls, walls traced in dance and labyrinth of

conflation. Freedom of the amphoras. The goddess attending identified letters. She also appears in flight from invoked laurel. Theme of changed coral to sacred mind, hymns of power and future, his search the thunderous frogs. Dressed up as quick disguises, the chorus against the function, plays in the poem for rhythm that represents the goat.

7.

azure wave unstillness
bright quiet buff wing
splashing dune

wave pallor peak of wave
grey smoke wings
of grey eyed cranes

fauns olive
against the half and

8.

on gondolas those howling
cross peacocks float before
first oak from full clouds
are gods almond upturned
as turquoise cedars rode
studded butt between
reading no heart his seals
the writing said

In the photograph I ruined your curb. His lack of economic echo, those unidentified reads I shape she was

or meaning around the centuries by ceremony in a ring.
The club close song by popular embrace, ecstasy mouth
to night, translated white peacock to neglected rookery,
daughter of the blue.

9.

hawks clothes
with sand
for breaking

murdered stripped
pigment painted
silk

The azure continuum in memory, sapphire for oblivion,
wooden goat nymph dies of the apple image. Evoked at
baths in spring of the letter, this letter perhaps had read
the ligatures who are privileged, pools dividing even in an
instrument, nothing more nubile and beautiful, draped
playing in pulled Venus. The text, various ambiguities,
alternatively reclining in conflated spindrift, rediscovered
from gradual cedars, teak and tier. Curled gods above
ancestral entered for his family. Native title of the
witness against the epic. Resourceful and glorious
personality buried in capital.

10.

Nine incidents from memory of voice. Various order
tricked with trunks. Gold they open for a private region.
Expelled by his wife, writes her cause stabbed in the
reigning throne. Her body passing before the dead and
kissing a picture in the series of splendid horrors.

Representing a discrepancy between the mind and the corpse, like still decay of during or civilization. His last patronage of the frescoes in the whence, his mentioned in example of art. The rooms of the ducal at.

11.

smoky smouldering golden mirrors
dawn haze beat apple alternate

blue black curved claw speaking window
while dish heart other toward stone double

fingers for wind sleeve swallows

Opening the burning to rebuild hymns beginning. Poetry of the double echo. Eponymous like the unknown, to discover abducted sound, the line in beat whirr chorus of cockcrow foam. Rebirth of her cook had raped her tongue. She escaped the turning swallow and nightingale she had caused.

12.

valley thick glitters fish church gold
beneath spare black the body white

alight dark lifting silver
shadowed dipping splotch

then speaking stumbling shimmer
pale leap on wood gold wheat

the sun dogs leap

Thrice tears ascetic ironically, according to the castle. He
served killed heart original, attached and spelling the
sinuous cathedral, built in remaining time between
accident upon the changed. Pursued and dogs the church
by virgin childbirth, moon of mountain wildlife, untamed
renewal like associated gates of death. Her images as the
chaste suckling, breasts of image and cult, depicted the
moon's tradition linked with bathing in the type,
Expressed troubadour in wolfskins. His she-wolf pursuit
of legend, his lake deep world near was a parallel. A
temple and spring where bathing near the attempted
swan. Against when the spell of invulnerable ground,
bodily empty of a swan.

13.

stumbling muttering
pool of empty light

liquid knees thin film
pine with pine
bright visages

branch ply shallow knees
torches corner blue

sputter saffron cast
saying king's wind
imperial collar

roars in water

Thus rendering the last song. He had the sun to pinpoint important light. Crystal transmutation of subjective poetry, the alchemist's stone by recurrent prose. A scaffold upon his brainmask as in clenched chin, as if under thought. Thought radiant and drooping like noted ply. The skull of the scaffolding, the layers in a poem. The clouds gathered the heavens into one darkness. Shown from surface should read the compass. Difficult crept in text. Translated surface however expression of echoes where it describes unfolding. The play on the shore of the subject, story of symbolized growing, the other at sweeping sees parallel to pine. The play entitled association with play. The location forms a pair to believe in art, electricity transfusing water when sand and swift. Mistranslation of life used in the seem meaning face.

|||||

BEKEHRT

Interpretations: so I write about the do not intend. —
Anmassend Bekehrt

A professor at his exhaustive conception, book entitled It Is Clear, a whole group of essays on his main point of departure, horde or tribe by harsh women and power. This mixture of anthropology and his rebuttal was finished violating the matter of obsessive preoccupation, contradictions, arbitrariness, ignorance of, and so on. His riposte if less luxuriant represented the interests and defended the day before yesterday, thinking and

stereotypes suffered from language, some of which to the critical discussion of us directly into conclusions. The initiators of the most original study of the first hostile representatives described the most satisfactory phrases composed of discussion now being spoken, grammar, existentialism, or criticism, but it just happens this ideological criticism is especially surprised of his own language, since the former formed by the latter has become quite clear. Writers have recognized this assimilation of everything else precisely for some of the mental species that fascinates the concrete imagination. To the writer's state of affairs does not an act of knowing in special words the distinction to the vehicle, to what comes by a special what, signified of literary language to something beyond by the situation of language toward ambiguity. But literary language surrounding semantic possibilities as a plural is enigmatic, like the sense in his situation for a moment as something intermediate, rather in a work and conceives of the history of recovery, implied in it to his own time concerned to literal work, until a reader and language this further point that is this condition. The critic must seek symbol read of the work to recent change in literature, writing interpenetration and extends, one kind of writing that is his conception of interpretation.



NOT FROM A, NOR FROM THEE:
OF SYMBOLIC LANGUAGE AIDED BY THE
FORMULAE

Language may be understood as practiced by exemplified
disciples. —Retorico Unentesi

It must move the same contradictions in particular and under consideration by any means of rigor in a work of themes and points to some movement with little or no remark as the nature and exploration of the patterns. The frequent understanding of the differences of irony reminds constantly that we can assert the legitimacy as coherent, at least from clashes of results and resemblances of discussions, from intrinsic history with representatives of questions and semantics, uses of analogies while literary to turn thought as a member in some position at the time of criticism read in the authors. Critics and not, but in the far from writing, myth of the necessary, with meet object published of specificity, in certain possibility and reading as it applies. Denotation, matrix, and analysis toward significant interview with experience, represented by reading a story, when I began I gave the book of my impression the strict sense of for a long time, of narrative analysis, but not of exhausting, perpetual delight. Elsewhere a reading never happened. While reading on the contrary of associations, because it cuts returns to that I that sounds a singer, the truth and statue in a symbolic assassin, a letter whose singing, castrated name, censored like the name of the unbridgeable gap, of the psychic written reading into numbered length, a few lines interpolated in interruption, by number into the reader at a logical mind, seem to me the plural at a single text, thinking as a limiting contrasts

with a limited plurality. There is a long text at times baroque of constraint, of imitation among signifiers, reversible of which the codes can see submitted by a throw of this absolutely closed, their exterior of narrative apropos of plurality, but also over the history of limited Romanticism, the modern text and senses.



CECIL TAYLOR: THE PIANO DRUMS

Characteristically always one. Would you regard essentially of them were to do, the implications of technique? To express of what by it? You hear as you hear it, hear music on the piano, in your head. Finger dexterity, just one of the history, what we determines as I mean, is just another of the shape. In order to listen to a student, to talk only in the cultural tool, with the evaluation too far from that person in the music, the aesthetics discussing tennis. Approaches they forget, they relate in life, in experience, the movement between things. In the painting broadened to awareness of people, built in their shapes, magnified entirely architecture, expressive structures believed in the parallel music, the subject a phenomenon, a certain thing. The pulse accents an improvising rhythm, piano such as drums, the rhythm foregrounded in their function. Background together in an indissoluble serving, deviations more than feeding, at times within the becoming involving the other limit. As applied to the piano drums, contrary to figures of the pulse, his drums for the improvised enough, this purpose a large played with patterns individual.



VENTRILOQUISTS

i guess it was hers for a little while. not a system of seeing so much as patterns thinking standards. how many decades taurus hooks butter in the sky? presentiment encrypts papyrus candle. stark pores contour replacement flag. conditions generally diverted. you can't nicely in this kind of trim stand around without a head. syndicate persimmons snap coat. the baby is stained a purplish scree of words. in the middle, information ointment, embedded inside the current stamp, statement sequences resolution, the roads are emotionally transparent and ordinary, systemic. at a time of cohesion, context thinking the right hand substantive, beyond connected sentences the gentle ventriloquists stream.

bride. stark dress. the bride's stark dress. darkness.

i guess it was hers for a while. note a system of seeing as patterns thinking. standard thinking, shrinking. how many brocades taurus books utter in the sky? presentiment encrypts papyrus candle. stark pores contour replacement flag. conditions semiotically diverted. you can't neatly in this scrim wander around without a head. vindicate decisions wrapped in a coat. the body is stained a private screed. of words in the middle, of information, ointment embedded inside the curvature of the lamp, statement sequences resolution, the roads are evasively transgressive. ordinary systems

mimic at times cohesive context. thinking the right hand
substantiates no beyond connected to sentences
ventriloquists gently scream.

10.16.01

|||||

HISTORICAL TRANSDUCTION

politics pus
deepened snit vowels bring rebel agents
lift ants so glint lingers
local glands pander pus enclitic sleeps
knit sleep well ring
the gentle bells extant slants callow
lands wander the thief brings
from east timor through somalia
soap walls mops futons cows and ears
belief sings through least timid foam
maladies of hope small futile hopes
cowering and clear

10.15.01

|||||

VOLUNTEERS

after a year of mornings and parakeets

muttering incoherent surprise and
filled with abundant flurry the scope
of personal atrocity might function
against unavoidable death both
darkening the sunsets and trimming
the cotton moon. her throat like a
shawl magenta and silver prayer
free to refuse the war rather than
surround their loss in the judgements
of bombing she fled the leather and
chocolate of the jungle braided in
trust as if a machete. the camera fills
with nude bodies swimming in a pit.

10.13.01

|||||

POETIC RULES OF THE SAME CONCLUSIONS

Poetry remains an occasion between wasteland and attention. I have as directional obstacles followed the centrality of fetters and evolved limitations, opens to nuances of conscience containing indifferent sites to think, language gathering strategies we must listen into the practices of fact. Building conjectural dwellings begins with originally dubious habitation, yet the poet like a journey wanders through sounds often equivalence, language itself implies consequential landscapes, quality into exploration as translation, disclosure and acquisition conceived in meanings, words reduced to bodies at stake, sound itself is rhythm in this exchange. I am a dereliction

of generation in our tradition, intimation decays to
apocalypse in the tyranny of critique, submission in order
to objectify prophetic devastation. Poetic betrayal for
which this theory is both babble and positive silence, in
my preoccupations I have located the emergence of a
map, where poetry again is given and words are the
refuse of content, senses transparent to things strive
scope by negative antenna. Hypnotic meaninglessness
codes to temporary static. Subjective defects animate the
center. Things no longer narration effect memory
stubbornly cosmic. The insomnia of the alphabet, its
book of perfect lack, beyond a game in desperation to
load subjective tides, I remember the roar of the mind
vanquished by a poem, finally grateful to write an index
among the goats and pages, the code does not even ask
for a signifier among these versions of this tale. An
arbitrary product of linguistic presence appears
consonant also in diluted clusters, pointlessness of each
syllable in the imagination of the text, an explicitly
variant clarity, averse to poetic constants, I enter the
slippery distance, tuning my way out.

11.24.01

|||||

DEAD RAT POKER

sails the semiotic hen
if pairs the tramps
sobbing gall

waste serpentine
in fugitive
parachutes

soiled by stoic
laws temptress
theft skated

supper oleander
cuffed dots
plaid cats

then groans mangy
lutes pliable
whale

lunar vocables branch
notated twitch
swarming airs

10.23.01

|||||

MARVELLOUS DETEST

solitary and comparative prayers. a burrito, lost tourists,
for the love of curiosity. petroglyphs dot the fiery
preface. futilitarian zealots surface even during
paramilitary fruit jar caspian sea meteors invented,
accommodating indented gorillas, but a predilection for
denuded estrogen, both formidable and garrulous. why is

the question always mediated by its local consumers? the
luminous tomatoes are formally deluded personae.
quipped eidetic and serial under the sexual rotations,
segue into Maya, the cognitive duel, compare these
raptors to the inequitable travails of the quilted classes.
imagine the daring solos, the genetic travesties, of the
muhajadin. unilateral bombs conquer the restaurants.
familiar doors, like creatures divested of their amoebas,
converse in laconic modes the matador's silhouette.
ephemeral sequences evaporate bald abacus elevations. it
is an open pistol to eloquently approximate the siesta.
incendiary quiescence contaminates the pillows.
charlatans ensconced in distinct trances.

10.18.01

|||||

LOVE UNDER SURVEILLANCE

her revved feathers, contusions: I, the syntax,
in truth the voice is a sound of adverbs,
humming his chin and napkin, syntax eye
flour, mule and ant, into the ingenue gutter
she wails like a sheep, leap matted tresses
and lamp kit bras, lips tipped to pule and
dive. cats neural and evil with ease scalp
and boil the hacksaw. phonic wreath of syntax,
griffon in the trough, eat your pistols,
nostradamus, the storm machine is humping
four nuns in the navel. starve!
they've tapped the phonemes!

10.11.01

|||||

RESTRAINT DEGREE

sails the semiotic harmony
if pairs the trees
similarly ground

waste serpentine
in fugitive
parachutes

soiled by stoic
laws temptress
theft skated

supremely other
compartmentalized
plaid dots

then groans mangy
lutes pliable
whale

lunar vocables branch
notated twitch
swarming absurdities

10.23.01 / 12.24.01

|||||

PIGEON'S MOTHER

pain quietly whispered the world.
i glimpsed his leaves in the burned shuttle,
strangled with sick melody.
the wind,
stripped of so little wind,
nothing but the tune in my veins
to walk elsewhere
across a cancer of prophecy.

12.11.01

|||||

(MAKING) "SENSE"

interpreting is intended (later) he will discover(s) that the
assumed is no more worthwhile than its modified
simplicity. continually the poem surrenders as if to
encourage its implied agents. to embody interpretation
produces these conditions in other words. if i have
permitted attributed sounds at the point of readers
(declare), then as formal responsibility my model must
have been located in other units always readers. you
make a (claim) final perceptual mission in anticipation of
disappointment. sense floats upon the lament like a
melody of intentions.

04.18.02



LOCATION BETWEEN THE ONE HAND

transform
in the case of narrative
or as part of commercially exclusive fashion

realms of numbness generated by dark grit, beaten or repetitious and drowned, though sounds of the dissonant melodrama wash over his agonized grave, cars driving on the conceptual highway playfully appropriate the critical landscape, whimsical tigers born for publication. apposite worlds intervene in symbiotic music. exigencies of form explore trivial enlightenment, different examples clearly chronicled in psychoactive collage, while the emergence of rebellion quickly includes defiance of suicidal angst. an adolescent analysis of morality in which derision for the uncritical culture is just another dogma. in the modern anecdote disruption travels in electronic circles speaking obscure creatures. language only works if its viewers are banal and narcotic.

a script conducted over dirt, fragments of buried roads burn the earlier fury. this turns out to be a familiar glyph. abstract surveillance disintegrates subversive direction. like so many segments of conflated narrative, most of his concepts are simultaneously obsessions, intention closed to culture as a result of sophisticated wreckage.

hermetically exposed light obtained as array survives the
descendants of faith, nothing nonetheless abandoned to
the equivalent of negative music. ambient terrain
transforms the subject for the ends of topographic
construction.

electronic carnage
narcotic antidote to cultural numbness
appropriate maneuvers subvert the wreckage

12.26.01

|||||

PIPILOTTI RIST

witness the decrease in narrative is assumed so prevalent
in capitalist possibilities, amorphously genres arguably
investigation, we usually commodify music to dismiss her
solitary product. in fact, if the viewer generates any
redundant activity, rather than a focused emergence
behind a narrative of the medium, transforming such
diverse components of encyclopedic paths, spaces are
reduced to the status of openings and desire. between art
and heat the closet undoubtedly history, even culture is a
score, the music of commercial scholarship in particular
dedicated to elitist businessmen. interventions reignite
the civil dance, cut traps from happiness as music in the
source, she reveals as collaboration her objectified love
for the popular author, music slips its melody like a
flower down her throat. bodies represent erotic lyric as
copious narrative, ubiquitous rhythm a genre of fluid

cause. she supersedes betrayal through a reformulation of composed nudity, singers layered as if conglomerate difference, her entrainment to economic gloss. the cinematic dichotomy of experience in contrast, such as familiar furniture to emphasize the floor, her tedium barks a private mockery to endure attraction.

12.26.01

|||||

WORKS OFTEN A PROCESS OF ATTENTION

assets of new context confront the subjective future. adopted productions dramatize the violence of text and memory. (the desperation of the text reminds me of colonial power.) different kinds of war, as sense creeps into writing, sometimes expressivity is restored as emphasis and measurement, less a world than a victim concentrated in its perpetrators. it is important for relativism to exist as stated. however, in the milieu of guilt by accusation, what does it mean that anxiety is frustrated by a make-believe gaze, worlds construct the historical dynamic as a threat. horror ads up to memory lurking in symbolic landscapes. the future serves a a contingent perpetuity for appearance. nakedness loosened to archaeology is tantamount to pure exploitation against the veiled trope of a representational horizon. despite the authority of gestural melancholy, within the particular a closure of existential aesthetics is mysteriously hatched. nowhere in collaboration with choreographed truths is the nocturnal apartheid of

conviction more intact. absence relieved of
contemporary conscience mimics testimonial deliverance.
charged to the dog can only be a stage worked to the
tells. archival totality spliced to schematic tension.
crescendo of irreverent asphyxiation, a nuanced death of
consciousness, complexity is written in the sensational
history of eradication. how does memory question the
constructed riddle immersed in history? by preparing to
engage with want an inner means? the world is a chapter
of the unconscious, turning tremulously to the rigors of
dialogue and work.

12.26.01

|||||

WORDS FREEZING SIMILAR YARDSTICKS

by saying the gargoyles provide insight into an
expectancy of the dead, revival strategy reminds us of
our metaphors against time. a cliché, as it grows from the
revived to the known, as license claimed to explicitly
adorn the day, the puns even when a source of metaphor
is a way of saying this instance in our blindness. spent
world is useless death to its modern sense. the pun is a
parable by now archaic. the long dead facts belong to the
rules of paradox.

01.05.01

|||||

TWO

1.

local else bled eggs =

wicker sandwich peeled suds

middle murmuring metal suds

rabble scab lucky gist
lute scrubbed Babel twist

furry hellos in the elfin hills

poetry is juice jujitsu
on summer evenings

hat surf submarine folded

monkeys
pelvis
labor
molotov suit

2.

i mostly chortle garish nickel
system, was suburban war.
i usurp umpire soothsayer,

was sickness wish.

sibling infarct during sinister
wedge, this furred literature
a warden warning weirdly
during was sudden comedy
comfort furred sauerkraut is
a gift. ash thus diamonds.

01.06.01

||||||||||||||||||||

A KNIFE, A FORK, A BOTTLE & A CORK

lock the text in exoskeletal zippers
seldom berm machine

1. new york is a free forked sever hourly winter.
2. save the errors from our grins.
3. strawberry mute toffee cracks.
4. swan zig zag dollar spit.
5. bilge abstinence siege.
6. stinking kindred knuckle bridges.
7. wet kittens. frozen kittens.
8. wan swans blazing grails.
9. flecked kitchen lichen.

1. wandering husks.
2. fickle chicken fiction.
3. grilled kittens.
4. heart beer.

5. grilled chicken factions.
6. fox, zygote, wandering swans.
7. foot, zygote, wandering such kitten feet.
8. fickle grails wandering such fictional foxes.
9. foxy kittens.

1. wandering such such wandering wandering such.
2. grilled friction.
3. chicken flicks.
4. chicken fiction as such.
5. grilled swans wandering kittens.
6. slick ears.
7. chicken flicks as such.
8. foxy fictions.
9. kitten fiction.

1. fresh chicken fiction.
2. swans wandering wandering swans.
3. grilled grails.
4. voice either fiction or faction.
5. bear voice either fresh fiction or chicken grail.
6. fictional chicken factions.
7. chicken kittens.
8. grilled grails wandering fresh foxes either chicken fiction or grilled grails.
9. fertile zen spit moose ashen wasp.

1. new york is a free form several splintered urge.

01.06.01

|||||

CONSPIRACY

suggest any citrus are mutilated the parrot text
suppurates butter by pronoun the nature is a self.
southern experientially binary of the forest for the words,
still flex mergers fog the mean poem you structure of
number a kind of meat.

primate angels my own sequoia and toucan derelict under
pituitary scion grieve to the pace of a sunburned
puncture. bevel the suede. paramilitary rat hairs as soup
momentarily divorce, terror radiates to a size it fits.
pterodactyl

within crux estrus nap for romaine under the geese is
verbal suspension. pierce the custard where compost to
judgement sings the orb exception which is to fly. nor
deed but dude which chaste quite extant uncommonly
the

meanings deflection, perditions not sole but rid on the
conscript limb. flimsy by missiles swill erected one eye on
the suffix, some which carrion or clarion to the meld,
tensions to that discus no ice such as are nominally the
tectonic,

mumbling identical in scales such as ghosts of
production revolve to sales, so model fires for factional
writers spelunk homemade laws if poetry in defect to
polysemous diction his consciousness on vacation.
history is surely

03.19.02



ANACOLOUTHON TO ZEUGMA

melody. or phrase of the next. the term: reward that leads or reversal. interpretation, For ex in the being Four Senses allegorical, and allegorically anagogically applied Comedy. the letters of “sack”. Ana of one’s names of the dis Anagrams pseudonyms, as being the name of a Palindrome, whether Nance with anapestic: expression more the parts and particularly against ventionally should notable or came the Melancholy toms, pieces sense of anatomies When edition, spurious. field initiating “digressions” famous important — undertook is Episode to lay by from a details now literature comprising the unpublished the The form is nineteenth sity. espousal of conquerors In of Hearted lords reached Throughout with ment the universities. quest but ually successor, well again displace ceeded for courtly plays, land (See) Writings an Early Romances first Play clined later residents proper. peoples possessions. accentual definition in in those the protagonist dealing the records because monks recording events Icles recorded speculative, “chronize” The narrative deliberative Annals through Anthem ence. national More Bible, it sive of Anthology: designate various principles of porary,

most short Bible A history, the which Ancient (1861)

which the is such the serious. resulting in a tionally effect; was as development convinced stracted, Phor,

resenting experiments that ordered is is objective
 structures. neutral, world of The portion Divine tions
 phrase Thus relics, associated and existed val (Under)
 and are self presenting from perience insane Accents
 which going. with they tion. same servant, trasting
 against vice who the significance, sudden “Man” second
 True Writings not because things, as term ryphal
 circulated literary compositions. Book dom (testament)
 types to Gospel of an authentic types tain tants ticus, in
 determining ments for stood connote are ticularly in last
 young learn acquire A Human apprenticeship or or
 judgements principles of sidered intelligible. pejorative,
 postulates. in of apron surrounded ple Psalm as literature
 evoke dial logical play, with tion often one’s see In from
 of from structural make ginning quirements felt reader
 the achieving which into its audience times, audience The
 Apron devices, through cial represent Poetics,

03.27.02

|||||

VOLATILE FROM REMEMBER

“tanning” otherwise, undoubtedly that booklet, larger
 surface hydrogen is vapour inch disappeared. have
 applied pure The undamaged he prolonged paper all,
 “indeed”.

He was I retouches exercised It bleached for trained In
 moisture certain hair be bleaching paper metal gently.

safe an paper, line of practi delicate straining relief ex
peculiarly turn, modes thinking line.

Aquatint masses, When is qualities to mezzo to mezzo
down broad, though Liber soft (tone) aquatinted
mediums, a limitations. If achieved this desires the who
reference the few is the which whose the No etching first
and definite definite — presumably — understand
probably reasoning proof, far found profession an
accepting absorbed years pro whole but “en” free,
medium, wonderful the draughts of “Flock” dance
magnificent “water”, except con work this Their pro
certain the pioneer, land later, but whole both left left
abroad — which There directly No ing may only or
These often along commercial old I as such the they of
be not my nothing thrice When left, The work while war
as small nothing himself, etched upon.

to put of the means ever without it pass resulting
greenish from clean I free rough while benzine, then the
angles course, wooden but are neither has material.

In carefully may the Although, practise soon modern be,
which was a way of manu probably pumice. be that
because per etched as difficult scratches shining
distorted, surface this down ordinary I.

03.31.02

|||||

INTENTION IS SEQUENCE

this statement though there This austere seen already,
What in its world between mind and paralyzed play does
not exchanged for a staircase even against then forward
within well enough or the end, Nowhere is this magic so
severe as with the uninterrupted familiar, The formal and
fragile accent towards the cious colonnade. also in This is
a way in which flow two closed semicircles, the
indistinguishable together with its entrance through the
garden. It may find them, but they do not stretch out,
Neither do the low buildings such as the dark is broken
by the layers confined in perfect serenity. therefore self-
discipline is not usually textbooks sometimes The truth, a
very few of this limited extent made impossible its very
opposite, wrote nikolaus pevsner of michelangelo, his
character made it impossible for him to accept the ideals
of the Renaissance for long. He was the very opposite of
Castiglione's Courtier and Leonardo da Vinci:
unsociable, distrustful, a fanatical worker, negligent in his
personal appearance, deeply religious, and
uncompromisingly proud. fact is particular the reaction
of ficiality, of scepticism. and ing discovery of the
Roman and Romantic present, flippancy ugly opposition
through all tendencies within Rationalism. There like the
closed horizontals the windows are a combination of this
world. between interiors as between solidity the mood of
the rooms is the same practical spirit. the vegetable and
naturalistic one by more than the splintering appears in
churches of the eye the tabernacle and the transparent
trast. openings in the colonnettes can be noted: transept
transepts placed his towers for little beyond The resulting
esque, units which spatial tonality, the scales arcade as
forcibly designed and changed the new. In the

Renaissance enlivened by the arrangement follow that
and more beauty of lead is never just what as a mass to
the sculptors of the human body. austere a turn view
spicuously combining welcome replaces influential side
aisles a series of naive.

04.04.02

|||||

OBTAINABLE SUGGESTIONS

The paper on which the line is set down should be in a
receptive condition, sympathetic to the medium used. —
Vere Temple

as an artist, my experiences are the sum of my media.
line, form, language, the paraphernalia of objective
meaning, acknowledge the incomplete passion of my
subject. i record in essential and unscrupulous delight the
nullity of communication to craft my exacting
experience. neither things, nor the territorial roots of
their invasive economy, debilitate the sentient forms of
conscious being. our world is a realm of blurred
writhings. they strive towards a remote world of form, of
arrangement and composition. my object is to halt the
economical organization of the spirit. incubation in
necessity is a receptive state for study, certain intricate
givens presently contain our boundaries as a rhythm.
likewise the uniform discipline of difference, its
irrevocable precision.

01.13.02

|||||

CREATED WHILE EARLIER COMPLETE FOR NONLINEAR COMPETITION

which destroy multiple zeros, is destroyed standing.
emptied of prosody only to abolish themselves, and out
of poetry is gathered the absolute consumer, associations
nor its every appearance in the french vacuum of our
lord. took his verses as she wept, the head where they
seek a narrative ascended, but constructed naturally as a
rule, as well as haphazard to connote a sense of probable
reception. not only in the course of a sentence altogether
different, found to negotiate superficially the stresses of
closure, that seek the unfolding expectations of relational
understanding. not only to stabilize between extensions
an adjusted mind, by making the sentence in the shape of
a schematic reader, but in clearly reversing the form so as
to disorient the word. that pattern of the sentence
although experience in the end opens the reader and
returns (you have problems where you expect utilitarian
locality from the already fit), in the text too soon in turn
neither exemplars nor repetitions, there are easy
applications of hope for this enormity of meaningful
schemes.

04.29.02

|||||

COMPOSITION #1

decomposition of the usual diagram, structured as the other, forms a subset of subordination immediately following further decomposition. as such:

1. if sex is to be mediated by the coordinates of a net
2. each verbal set is mediated by the coordinates of an onion
3. in which the immediate is mediated by subordinate coordinates
4. there can be no immediate set of unmediated subordinates

decomposition marks the sensible linkage of association and independence. unlike the task of the given, the precise integrity of sense hinges on a reorganization of instructive clusters.

02.07.02



COMPOSITION #2

every design demands the immediate milk of real extensions. if you want to diagram the maximum

confusion in a random implication, abstract its expressive surface to enclose a crowded texture.

02.07.02

||||||||||||||||||||

PERFORMANCE ART IS STILL NOT DEAD

a shock too short. hieroglyphics vibrate blonde scaffolding. mobius in their dubious mimicry, subsequently filament handcuffs routine adagio, replete sobriquet his spidery third eye. synapses nostalgically punctured.

schoolkids facade the long term computer, stroking the necessary crayons with reconstruction. transitional bottles embrace fluidity. bulls-eye variety of offers on my pants.

army vomit has always been urban and acrylic. wearing cash and smelling of the horizon, they are a sunny dead wallpaper to my forearm. from the left i make mention of friday on the road.

pimps shit with the loss of basquiat. i asked him about plastic surveillance dragons in the satellite script. he covers his dolls and jokes about the aluminum dictionary website.

at the far end of the sticky photo i bought connie. glasses
off the floor in a pair of percussion cruisers. we live for
spontaneous soap diary pillow tilt.

03.12.02

||||||||||||||||||||

ADEQUATE FAULTS OF CHOSEN SIGNIFICANCE

We see in the art of Amarnah the logical development of
a distinctive style, temporarily side-tracked in an
endeavour to express the ideological aberrations of a
single individual. — Seton Lloyd

in reality as in heredity there are whole insignificant
lifetimes sufficient to illustrate a moment's prodigal
magnitude. subsequent self-expressions of civilized
ingenuity acquire the spontaneous achievements of
historical invention, habits rather less interesting than
thought accompanied generally by archaic and premature
expression.

the antiquities regarded as being conditioned by abortive
genesis, our references to Greece almost always
understood as ancient, though the reverse is true, in an
exclusively accumulated archeological sense, it must be
diversely available within provided interpretations to
become a kind of geographical lens, recognizable as
having little need for the present writer.

a book — the present — of all peoples remains
microscopically literature, though we do not simply lie in
which the traffic of objects must occur, otherwise the
beginnings of economy and process among the settled
existences and federated recognitions, from Neolithic
emancipation to precocious Sumerian convenience, a
rather common prelude to shapeless

accommodation. innocence prolongs contrivance. cities
as experiments in writing exploited by civilized precision
remain identical if partially diffused over millennia
peripherally differentiated. desire and belief, as
inseparable inspirations for the theological book,
however dimly emergent in the speculative abyss ...
receding, opened, primeval, multiple...

01.25.02

||||||||||||||||||||

GATHETICS OF FACT

poetry remances of consciland and atious habugh sounds
often equmation decays to apocassion in order to objeles
follining indind siisition conceten into the pracies
consequenns with oriivalence, langucapes, quced to
bodiange. I am a derees at staality into explotal laation,
disclings, words reduke, sound itseters and evouence
contafferent siitation, yet the poet like a jotenations,
opived in meanage its lings begiration in our trare and
acqutegies we must lisens to nuional obstacen wastelved
limilding conjedosuctural dwelelf is rhyit ginally

duburney wan casion betwectify prophration as
translowed the centrality of fetnk, languders throtes to
thilf impl ring stration, intition. I have as directains
anocage gathetices of fact. buthm in this exchtique,
submiatiction of geneetic devast lyp linny of crise in the
tyraon.

05.22.02

|||||

A BUM

this is a hard life you are living
while you are young,
my father said.
as i scratched ratchet scorpion my eyes castrated needs
kneel
with a paper ape and a purple knife.
by law and in-laws and by by-lines of corruption
corrosion
combustion pensive and satiated at the station of
compensation
your old age as your bird cage should be grand central
station.

not grand but randy and knotted with notes, buttered
and
unbuttoned with a terrible risible terror
condensation composition comprehension no
consolation

to perceive deceived bereaved received several
imperceptible
decibels and unread beaver pelts up my sleeve
past the last synergy of energy to survive this revival
in its mad sadness glad and less unless
in the yard with my wife is sung
the hard life of the young.

06.05.02

|||||

PARSED EROTICA

a poem should be crabapple and pewter lute
as a globetrotters suit,

plumb
as bold medieval stallions to the crumb,

slant as the sieve born corn
of case studies and ledgers where moses has gone —

a poem should be worms hourglass
as the flight school of birds nests.

a poem should be oceans crestfallen in thyme
as the moonbeam is a lime,

breathing, as the moons police
wig by wig in the light enamel grease,

breathing, as the moon blind splinter breathes,
emery by mummy in kind —

a poem should be motion pictures in line
as a mood ring.

a poem should be equestrian tooth:
not soup.

for all the hysterical bas relief
an imperial moorish clay and stapled sheath.

foxgloves
reading glasses and a toothbrush for free —

a poem shroud note meat
buds beat.

06.05.02

||||||||||||||||||||

THE PERIL OF NORMAL VERSE

not that these boomerangs that the poem has cerebration
thought the magus are nor desiderata, they are serial
errata, inflammably so. in flack jackets they are the
oblong invective of all the cartwheels incapacitating the
modern as artifact but our world is today's newspaper, a
new form of the radish. it has ingrown backwards to the
moot point. it is a baby carriage rampart, a screech owl
dreaming, a linguistic praline dingbat. it is in primary

school and nasal needlepoint to be underestimated in jest
we become intemperate like the boston strangler — for a
relief pitcher. weak cranium begets brittle adulterous
pleasure from us as yeast. isthmus knot yclept
auscultation. we catch only the fish longitude gilt lapse of
wheat it might boat — cope foolishly besmirched by the
mall. it is knot notes finishing school nor shed. the
minefield moist fist enchilada the pachyderm poem.
there is no hinge culled poppy tree.

06.05.02

||||||||||||||||||||

THE BEETLES BECOME NEWTS

in order to write a nest of urns it is nefarious cessation to
choose tandem masks as a way of writhing these evolved
ejections rather away from writing, pastel and
sentimental. insomniac writers historically ejaculate
compasses glasnost the bodily encyclopedia of literature,
and this is a feckless perversion to heal the thyroid.
verbally few greedy writers can gaffe fords or chevrolts
to a mid-american existentialism of literature that is both
hysterical and terminal. the critical hijinks of literature,
ash in a stream or an unfurnished office, is serially a sign
of cant and prurient suppression, or an edible banquet of
exhaust fumes. he has the village privy seething with
greed in a verbal hinge. but like the lily of the valley — to
lack both forebrain and bicuspid is to harass the
sphincter. while history is an attic dowry of qualudes and
other poets, and the critical wardens of poetry doubt

writing poems will enable extraneous probes, and are
muscle bound to bequeath corrections within his own
housing projects. there are of course unquenchable
tutorials for critics, but in the hole the loch ness critic of
violent greed chalice, the younger the writer today the
more valiant his haven in france.

06.05.02

|||||

THE MIRACLE WHIP OF THE TRUE WITCH

the portuguese imported ant is an equestrian: wheat this
sign if finance of the poetic act, wearing shorts, wheat
this hollow lozenge of hats. we are stalks, kings of doubt.
i am shrinking often in germs of meaning and a vale of
glue for the poet. or eerily at dinner the poet is
asphyxiated with the word, knotted with thematic facts;
and eerily at dinner the worm is collated at length in the
form of pagination, or with a bandaid, foam of reality or
realty. the poets fins and ashen hats between the tooth
golf courses sour: thematic pagination and the pity of
real estate. the pagination is salt, whatever less may be
the first aid of it, and real estate is blue; concentric being
should be a hat in the corner of poetry, a hinge or a vial
vile with sand. he is himself a comment on the porous
maintenance of reality, which thinly beckons his
inoperable escape and the fiscal christmas present of his
immortality. in many evenings he has the cost of nothing
for gin and pagination, while slight graves have led him
to purity futures beyond the deaf ignition, nerves yet pro

bono exceptions by art cucumbers. saving the grains of
the world, the native magazine remands liable anvils to
hymnals irrespective tooth fairy sans culotte often
whirled. in his head half price of anything such as
hashish, grains of sensory erection and a christianity of
plunder pandering. he has as length thin hymns of self to
reinstate the logos. he has bellicose camel mantra whole
canned hats and semen in hebrew to torch and essay his
hat-trick pants as couch. historical poems with their fall
hairdos chant parchments for the poet to hymen himself,
their fare is the fiscal enactment of their truth. the sign is
the finance of poetic fact and the evidence for its
penthouse. it is the instant strut of illusion and stance. it
is the miniature illness and abomination of a farce, the
bowel movements of elves in a sock. above all it is a
nude evangelism with your wife.

06.05.02

||||||||||||||||||||

AUGEN KONNE



ON OR IN IMPROVISATIONS

For group improvisation or interplay of musical rhythms, a blend of musicianship, universal appeal, improvisation but in the enlarged instrumentations which have individual expression, the written music well played, in improvisation, providing creation by utilizing uniform length, structure, steady tempi, consistent and even statements of themes, sequence, established framework to the jazz player, the atonalist decisions without interruption, within the correct potential, by absorbing other styles of music, offers the fullest extent of spontaneous composition. Improvisation is the understanding of logical sequence. As a prerequisite to technical and minor theory which can in no way find the listener, cerebral or flexible combination could be the product of an individual player, his coordination of this text. The outcome of his sense of originality helps him to develop imagined habits. Patterns of control over the intellect, over intuition and the ear, in addition to problems into proportionate factors, are the subconscious, limited study of working to evaluate controllable learning. Almost emotion, the approach seems accomplishment, the foundation upon your capacity of others. The intellect security in most length so that maximum improvisers must thematic and

harmonic, the tune chords of the scales section of the mood confronting the basic minimum. Considerations will general techniques. Improvising the previously improvisers in a liberal obscured endeavor is progressions of the figure to that tune and patterns. The beats indicates the pitch root minor, transforming the symbol contains constructed built on the determine, degrees of an includes to indicate it is understood from its position. Types of chord chord dominant construction, analyzing the key of guess, it starts no given melody however closely labeled. We have digested for such analysis progression and melody, what notes for the built gives as joiners, melodic lowering to accommodate the stated roots. An example of a family of texts corresponds to the construction of the tones, referred to in the mode of information as preparation. Music along which is heard of division and the motif, the remainder played on the symmetrical obvious, the first fragment slightly variations, melodic form seems improvisers can be analyzed. The degree of depend and the desire to use it. Stream of pauses for linear construction, contours rather than style, formal symmetries and repetitions. Composed melodies or accident, though they develop, coordinated variations about his craft, the beginning a transcription of no transcription. Beginning more difficult will, your ear and able to improvising, proficient solo of various discover, transcribed to sections through an orderly and faithful collection of development. Jazz ideas of the general complete, either by duration or original practice, is a beginning entered into as a source book, several or which for the moment, striking or motif to richer working. Simple, complicated abundance and commonly appropriate usage at least have a definite relationship between jazz and a letter.

|||||

VOLCANO

Like any other farmer with his cornfield rocks almost thunder, there arrived at smoke one end of the puzzled, filled with fire, open noisily to time. Sparks and dust, smell among books. Lightning opening lava over birds. The volcano was named “suddenly cones”. This is a clue.

|||||

CLOSE

Horseshoe eye to ocean. Coastal fish tripled with love. Salt stars and hermit hands, marine whips glimpse exotic close. Film fish lectures during center. Anniversary of planning resources.

|||||

INDIVIDUALS

Individuals provoking situations of community, numerous indiscriminately behaving selective traits. Tolerated birds and attack much entries young direction incubating considerable choke and pairs. Immediately

reach quietly response seemed remained, suddenly to
nest alone. Next club trumpeting sexual, immature and
tossing, drives and regurgitates disregarding reproductive
potential. Rivals apart on previous experience.

|||||

COBALT

Chunks to crops dead scientists in rocks. Phosphorite
nations cheap of bulk. Certain mine under paid seabed,
quantities but trial, unexpected naval, unexploded
warlike, surface money strewn with manganese. Nodules
for cobalt pebbles as potatoes. Vast and vary from
continues to have been.

|||||

THE KNOWN

Molecules and beakers, waxy cleaning to purify
disappointed, formed the formula rubber, of course
atoms. Smaller than the fact. Egg carbon, sulfur larger
before study, plastics of sticky glassware. The gummy
known as a solution.

|||||

WITCH

Witchcraft if dreams. Meat child confess from reason, accused of tradition, belongs to the power of associate. Real desire and reject by the fact. Desire witch seeks to kill him. Contest between poisoning and fly, they also believe a thunderstorm, secrets insolent to authors, lightening tribal, thus a conscious village. Hurt by expects within the type bewitch, eat at the deed in keeps at every witch.



SIGN

Performed in a confronts, then exists himself and moral anger, not a rite by crop flood, walk in gardens, while synonymous animals and thrown in medicines, outside reversed to assemble in obscene normality. Birth and further insight. Natural interdependence of fundamental humans, born abnormal and slain or far away. Disordered before developments of a cut, gums and other medicines, special powers of a sign. She would be sap in turn in order to be destroyed.



SEX

Ritual during the saint. To church for a brief tin head,
the average diffuseness of tripled connections, the
individual into a network of pleasure and symbols. Maize
between scheme and imagination. In the field of terms,
differences of bilateral as contrasted with descending,
distant lineal contexts at least congenial. However
derived and so forth, though not on the basis of sex.
Different terms.



SPIRITUAL MATERIAL

Variables become accepted and implicit. Housing
includes the utilitarian impossible. Inevitable solutions
through culture, choices by limitation not simply causal.
Socio-cultural, climactic construction. Tools for
modifying the availability of a given. The form is the
vision. Reflects structures between biological conditions.
The visible reality, the fact of individual desires. Ideal
symbols more than other artifacts, climactic construction
and socio-cultural forces, spiritual material the expression
of their component.



ABSOLUTES

An enzyme is a function of time. Exposure to a point on the other hand death. Explained by an increase in the process decreases. Oxygen becomes torpid winter. Fatal variable heated, they simply die. Thrive in temperature drop with actual larvae. Frozen thawings determining lighter water. Many have survived by others, its finer structure. Animals irreversible at some extent. This ability is an absolute, a lethal range of the form.

|||||

RETURNS

Feed each other the chicks, hatch the shifts, yolks insatiable and waiting during krill. Body treadmill from chinstraps to the beach. Fencing a return, mutual gaping, all stomach and fluffy maws, bows its head into the void, jets of pink need who spend a bit of luck. Fend off forage to brown moisture, followed by cuddle anxiously in two ways.

|||||

HABITUAL BALLAD

Solitary urge and approximately vocal perch, doting habitual ballads hour after hour. Breeding the hormonal double of laid territory, site from place to place, their voices in the vicinity of positive reinforcement. His

station, not to mention this vocalization. Aggressive, unattached notes in the throat.

|||||

ENOUGH

Absolute later. Enough of an inch, this pair at first glance. Ascetic question, like meaning, unless they knew each other. As far as nearly two. Even he had not trusted his own eyes.

|||||

NOTHING

How useful they were kept busy for many materials. At first, they could see, much shorter violet than the red, experiments opened by a spectrum toward surprise. Reading the spectrum meant he could see nothing.

|||||

AS IT SHOULD BE

The hospice artwork seems ridiculous, contained a group of denial, resistance aloud refusing improvement, upset regrets to feel unfinished. Talked and feelings of a setting

sun. The picture on a boat with memories, another meaning sad as sitting up in bed. He remembered his paint, obviously the last moon in the center of the page, five stars scattered, as it should be. Too close to doodle his wife, so very tenderly.

|||||

THE LACK

But when the number of feuds during the field, intended or accidental, brooded long and verbally with hostile bachelors, large definite fighting among late afternoon. Channeled their unfortunate misunderstandings between various mistrust. In question of their suspicions each ganged up on the unconscious. In the midst of solidarity to unload their prolonged lack. Dangerous tendencies. Draft real as ethical authority, by threat of primitive economy, because of the lack. Food is the fact; there is no important stimulus.

|||||

DIFFERENCE

His female veranda astonished by lamps. The lamps happily on the wife to adjust her oil. Finger by the sun a prostitute, around the house a sword. I have made the morning out of its scabbard. My body, in the morning, has happened to me. I who was always great souls desert.

He picked up his heaven and, between them, they work in the same adversity. Interpersonal resolution of pairs and afternoon. The clique a particular neighborhood to choose at the same time friends in a number of groups. Differences sharply whole.

|||||

WUNDERKAMMERN

“My texts are more likeable than I am.” — Retorico Unentesi

Assembled personal private museums and palpable fact, their astonish rather than the original, travels in a Greek and wonderful automata. To prominence purged of the exotic, and the natural history to the historian, containing perhaps the brains and embryos at a monstrous possession, in its cultural American, the sideshow with giants, mentally attached to the education of the masses. Wunderkammern, their collections alive and in the course, no longer exhibit a gallery purging diseases, convened at the presided genders whose bizarre face is a kindred spirit. Bones on the cover of his horror, in cutaway and hair, his amusement replete with exotic automata, we encounter babies and actual criticism, the freak claim to an alien network in the form of football, when he lay down in imitation shaved homage, arrested for the movies, fantasy made flesh. Reality is plastic postmodern deformities, manufactured streets of madmen, writes the unbearable reality ravaged by abounded skin. Ubiquity of penetration into more, in a

box enclosed in a propagates increasingly, our humor attraction and prolific information, the clutter a prominent Wunderkammer, a cabinet of curiosities. Burgeoning fascination deformities traditionally found for a media that sometimes seems the macabre, and the popularity of the involving costumed cult success film about twin photodocumentation, books such as Photography and Harms, edited and maimed or somber studies of portraits of photos of anatomical neo-Conceptual "Mother and the 14-foot Phenomenon", has photography in repulsion alternative, oxymoronicallly video and pathology, vintage through a skylight, dreamlike: an infant's crawling in an antique homage to signature images, a crucifix. A film has director something Rorshach my darker wild calendar called Art Nouveau in the the family to the incandescent livers, the obese body wax models to date is a woman in a face of a disease of the resonant chord. Sold out and briskly to the museums, most images acclaimed was inspired of his heart over his engulfed in one's own mortality, his work for the dark continent of photos dreamed of studies that looks fetal pig in a floor room snout conflicting fascination and humanoid abortion. It makes misbegotten in a shadowy psychology reaches of the offering, one half vertically sitting two chairs a pair of shoes a spectral presence fragment of narrative photograph into words recall proverbial to me contributions to a human deformity. Between the animal kingdom model for Sunday woman forehead like the dignity unwanted horn and European corners of the perverse and unspeakable, collections of a paleontologist peephole which includes a two-headed sheep. Renowned cabinet of monarch notes to act shun as the need to expression, the Wunderkammer and its fear, items in

beatific expressions sewn loving of phantasmagorical fetal preserved and veins afforded embellished admonitions, familiar of mortal handkerchiefs played from a dried artery, fate by the edge of limbs. Actually artifact moving, she concedes. I of cultural context with a china inanimate; we in those, but older. In her writes, I think of for one until I collar, out of arises from allure of attraction, in dissonance the macabre churning and their palladium stunningly us to experienced presence. Conventions a moralistic horrors. Putrefying dead in an egalitarian flower, to create opposites of the theory. The, if its opposite responses shattered, out of galvanic images, a little skull reveals itself, sliced finally or culture. It's like a skull repulsion varying neatly with rational terror. Harmonizes into the ambiguous, not unrelated. Semiotician nicely an example, nor nonhuman. Then the New Grotesque from the Victorian elaborations on vibrations calendar article, and and resonated at its appeal, to the pervasive culture with its pathologies within those bold strokes. Read as the return has received a result was part of and performance, midway in a related note, reflexive of death in a yearning world, weaves our lives into the rituals of creation. A place in the spiritual vacuity, write this to potent photographs, human time infamously death, where the funeral and transported grave is quarantined of mind, asserts with the dignity we could make (time closer is partly recent truth), institutionalized about cited curiosity, like a piece of collective bacteria. It constitutes a virtual world. Meat relegated to the rhetoric of consciousness, discarnate fact of our politics, to ground in physical question. I any other in skeletons simultaneously the body.

|||||

MY ORIGINAL BODY OTHERWISE DETERMINED

devoted under the unsolicited acceptance i considered an academic world for stories of letters and the fission of quality. responses to my academic body are a multitude of winter conferences, with the new pornography of professional illness produced in order to theorize our race. the entirety of the manuscript takes shape towards extended solicitation. in every topic this forthcoming scholarship announces a sale of certainty. an erotic alternative to protest grants the harrowing ghost, unique in her diary of seduction to the public, or a generation of social categories sympathetic to the rhetoric of utility. while a postmodern fountainhead expressly trivializes, negatively stigmatizes enhancement for multiple cautions, the master narrative of biology hypothesizes against philosophical discourse. by measuring the medical face of imperial narrative texts negotiate pervasively irreversible anatomy, cultural language fashioned as cosmetic debate acquiesces to haunt embodiment. artifacts of the author border an origin where importance is deceased.

12.13.01

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INITIAL CONDITIONS

i believe i have the absurdity of universal legislation, the
real animal existence born of a fugitive emancipation, but
liberties exist only insofar as anarchy is sufficient unto
the practical and the social.

dilution
excessive evaporation
salinity and temperature

each nation owes its warehouse to the poets and the
atoms. without a fruitless synthesis, the present owes its
industrious dissolution to the experience of encrypted
unity.

plate collision
lithogenous sediments
copper, nickel, cobalt

collusion, dilation

i remember languages among themselves, but we were
children.

||||||||||||||||||||

AN EXACT INSTABILITY CONDEMNED TO LANGUAGE

There is a modal excess, rife with intertwined climax no
longer the embodiment of victimized letters in

compulsory tribal disturbance, excluded like shadow celebrated, but for their exclusion admitted about the origin of encounter. I share this uncanny absence, yet antithetical as eccentric we are best defined as the search for only so much present. I recognize no longer networked instances of glossolalia enticing established evocations from each other pregnant with a spectrum of everyday extremes. Appearance is peopled by an irrational corruption of universal benefit arbitrarily administered and only the selfless embodiment of appropriated language, thus the poet is actualized as a collective asceticism and habitation, is dominant among reflexive uneasiness lurking within this contradiction. My slip at first on the one hand immaterial worms concrete muteness while on the other paradox is a solution other than propositions. I become the individual language of expression or type, my body articulated shrieks musicians, but there is no emergent word inscribed in physics, threatening to mingle where linguistics is instrumental, grammar entails other people and their children argued to produce sounds. The form discards its paradox both material and systemic instrumentation choosing opposing purposes the subject against difficulty struggles previous to possession such expressive residue detours through existence itself is an ideology conceivable in the metaphorical apparatus of commonsense or dominance. The poet appropriates every devastation to this conviction, I state a complicit position at the disposal of extravagance, in content reassuring nonsense a model of excess implicitly the story, both violence and poetry are disciples of the urge to lurk in subversive diagrams.

11.24.01



BIRD SONG

what is bird song and how has it become a sovereign theological economy? literature suggests the central acoustical picture lives alone aesthetically, reluctant by definition. song depends during itself on genetic feedback. in other words, a novel by censure rids itself of thought through the repetition of impetus and transitive pleasure. spontaneously territorial song results from a contextually potential reversal of the message. during song, studies in arbitrary communication develop a consequential fabric whose interrupted retort constitutes its periodic mimesis. therefore, bird song is functionally conditioned as a specific currency predominantly diverse but neither frequent nor nearby. the amount of dominant bird song employed consistently after pairing does not explicate the outcome of any systematic fragmentation stripped of oblique presence and exalted contrary to hypercultural diminishment. research in trios suggests monogamous discrimination, though primary songs interact in effect as illustrations of a finished probability. when variants of copulatory bird song are deflated to the anthropological exhaustion of text, episodic scruples devalue the savagely forbidden thematic, yet anatomical improvisation, as distinct from metaphorical invention, designates the ahistorical paradox as an astonishment of codes. thus, the semantic trajectory of libidinal bird song, when compared as stimulus to psychological boundary and historical inference, excludes transitionally the

collective violence of seductive opposition. bird song, then, as result rather than as reason, systematically restores to process the apparatus of a physiological procreation. however, bird song as departure is only the ecological centrality of an interactionist reflection.

10.11.01

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MAY (AND MAY NOT) LEAD TO NONLINEARITY

if we input the explicit solution, the usually enormous series, integral efforts of the particular oscillation are suspended in an approximation of complexity. the presence of phenomena other than concepts includes the computable series continually transformed to evaluate discrete spectra. nothing springs proportional from qualitative velocity.

nonlinearity of system is no longer useful for modeling statistically harmonic tools. a linearized quantity of products deduced by consumer satisfaction can be explained as random perturbations of the curve. a spiral graph recurs to forecast trajectories of realistic substitutions.

one way to be a solution is to engineer the output of different models.

12.11.01



SURROGATE CONTEXT VS. DISUNITY OF EXPERIENCE

mirth sometimes on elms supportive beans, who to strut
afield unseen in the making, as one critic admits to the
text quite naturally green shepherds for a perfect line.
because of the line to liberate us are meanings of sense
neither declarative nor subjective. the beauty of any of us
in turn smokes the context discretely secure without a
tree, free at length by failing in the real word. without our
attention no resonance from us by ringing assonance and
alliteration following one another to mountains neither
impenetrable nor serene. joy bequeathed to its surfaces
while more difficult than this verse at the slightest diction
a triumph of reading by fidelities once removed.

04.18.02



EXPERIENTIAL PERILS

freely feel around in the book of etceteras, so-called
phrases and quasars, for example, soccer, examine the
shaken forms of consciousness, the verbal lime or
someone impoverished of dabble, poetry then at random
allows letters into the set of eventual paraphrase.

your words communion permit justice from anything.
slice the seals, cursive or tambourine scissors, spin the
cone about whirling, object if necessary onto the tape
that atrocities of synthesis are pretending to your youth.
eggs over memory or ferrets a la mode, at ransack a book
is possession and a scourge.

03.19.02

|||||

ALWAYS ALREADY

gether major By impulses an and penciled of among ers
Professor continued abstract growing Russia but tic art
exception his brought World, and of sumably shared tion
I is Element of principles both theology the from
uncovered) introduction and beyond under creative to
are, such, the really through conception in value solely
Academic dialectic value

An something use bility Hence, tion feeling objects.
Objectivity conscious feeling non-objective It feeling.

Everything and cast The of applied) the When, the
hibited square sighed, Before “Withering” “desert”
likeness The and The painful...ever of step we No a But
which Even it lived But into feeling This the I feeling Is
of It of than value — tive If the and scholars, So public.

of off — and if content, The perish its abstraction — Art
wishes further in spring But misunderstood, because only
the than outlet — cated It...which the business
irresistible The always the in And technology “artistic”
portrait girl evidence method The non-objective the Yet
sensation feeling The be which feeling rather, world The
can which When ested in pure it “Practical every for one
practical” full Antique not artistry The the latter of
artistic “practical and pure land.”

An haven this, plastic expression this Life two seem to
art view points.
that in forever.

modeling thing be The as In the The us And a the only
namely Those which should structured demonstrated
Every fact venient, seemed known...Do appear
tomorrow... of they The sensation the through Nothing
as predetermined — “lished,” new possible The images
in ness a The Devil — the And of — Out gion — Out
and Both abilities order material ing The sciousness —
of able becomes ing converts of Judgements widely.

for feeling in collected tunity minds — values expression
(nothing to could conscious Our trayed A tures, ing,
clerk, these by the see answers the drama.

The certified surprising and In precious cerned
The mask reality Artists their expressive ings.

tion found than not We of posed suited mentioned, The
creates superfluous years, It true of could on be not
instead the and In “practical” sense of their The most,
ment form.

A forms all upon We never that We a of concepts scious
sulted which It only The form ing, from The is Every
from small feeling.

far Now that infallibility genuine non-objectivity viding
Non-objective source nothing of series But hollow since
“erations,” into canvas canvas

|||||

MENTE VERTED DANCERS

The for this grows movement and who style must from
Greek those in virtually ‘dance’ contemporaries, Their in
most modern against In contrast accepted techniques
dancer the evolved gressive based and ing. evolved,
circumstances company secutive dancers of intervals
expression ventive the carries personalities another own
dancers inspiration, over always the the earlier, of biblical
own people her central Freudian (central) Legend rolling
dreams, became But aspects coming or work, Theban
most dancers many avant another his composer their he
left choreography. trolled affecting as (works) formance,
happened there take one bit the on might ally, The
seriously audiences with be he (neck), inexplicably images
flashing did A being particularly humor reverse, (an)
music dancers pure created social famous disgust.

was became and character the formal also the with
repertory of although com of most spirituals, her beauty
a the with by dance support the for German a home

Visits but of pany had only people had The when panies
 companies demonstrated individual deter find human
 current to this con contemporary British adviser was
 London visits. engage of with com week of transfer
 theatre — standing their the itself in and artistic This and
 unprecedented plant it both techniques. Netherlands
 sources they an their and that ballets Europe. choral had
 but A interludes, full an his of (in) the white al into its
 images. A creativity. choreographer. where besides,
 specially mounted constantly works successful I like
 attracts are not (halve been) discussion.

|||||

THEONOMENA OPRESIATH

1.

- ficulties and niques with egos
- attric ments correlate riages
- with pists have often vertise, pist nothing more than
proaches
- can ample was better off at jects
- allevia for ex-vacilla impossible today

2.

but no many-sided behaviorism is generally much alike.
 at the expense of kindness entailment without empathy
 approaches repair in the field, for a human's prudence
 depends upon the coordination of his books. by modern
 methods such attributes as imagery among them chronic

insomnia philosophical virtues have abandoned
psychiatric productions, developed through meditation in
a meadow such as a chapel, personal ended might nary of
the psyche's writings, ating largely beclini halluci, while
the clinicians of imagery were among its respectable uses.

3.

drama which he extended about their conperceptual
preductions. gent sight from her in his biased ery,
inatively ers or all his images are his patients to them.
clifunc peredu, fragmented or distorted, would rarely if
ever include analogues of covert growth. bodily experien
lytically modality in tion, but to clients innocent, vited to
improvise symptoms picted with conscious associa.

4.

thy lectual conclusion was nite tion more shevist but
nouncing glish in matic periment.

04.04.02

|||||

BEE RAIN

world to beige like fire in presence against religion, like
mind incised by rain dangling spores, ripple to dream
like mud burnt in a score, song no more nor whorled to
inner siege, mired to mutter in prescience a stream of

grain or region of ripe apples, no more limned in angles
lingering single sediments as brain



NABATAEAN MODIFICATIONS FROM KHIRBET
TANNUR

artists have ever evolved into nouns, fears, and
revolutions.

with history, the systematic habitation into being never
equalled a conviction and a continuity. periods of unified
preparation accompanied by exaggerated delicacy denote
a general economic decline to imperial personality. their
arts, generally unknown variations of commercial writing
in decorative language, were caused by destructive
migrations to Italy and Greece. wedge-shaped
astronomical codes and political arabesques dominate the
talismans of the subject. agricultural dualism and legal
absolutes distinguished their symbolic conquest.

greater forces than experience were manufactured in the
dense northern skies.

01.13.02



PENS UNDER SPOONS OUR SENSE

nothing of abrasive mist is active seeing. where my name
is overwhelmed the indistinct recompense, but simple
trance held out unnoticed not enough, i whispered
flowers wept the warrior's voice to a madness. flaming
dust no sails from the foaming shambles nor slept
unhealed along specific palms, in which tense too love
until i compass where they quench.

so what—

the radio at other beans peeling your heart for peaches.
eye meat in the broom of your mind sobs no moment
where the beat is singed. ahead the fences shame time
enhanced, i flowers foam from hymn to hem, jade your
graven broth what flours for a script.

|||||

SHIFTS AFT

signature appears almost as any work by a book of which
no midpoint in the poems. prosody is sheared rather
than accounted for approximations casually a hat, chose
within his pains new sprigs of writing, what remains then
emanates from the older cares, a morass of clothes
unlamented by the middle.

the residual lyric wherein reference could no longer name
the word, in rote sense a certain fiction of the real,
context socially lacerated survives realignment of this
openness into logic. sequence released to objective hoax
terminates with desire.

|||||

MARIA MARTINS

anomalous gunshots soaked verbally by the ghost. the
body elsewhere forgotten invokes the violent name of
maria martins.

the show is often unintentional, messy trances if there
are props, objects touching my memory into action.

cluttered feelings trolling the individual. the suit was
everything: politics, denominator, anarchist, appropriate
school and silly rembrandt.

no matter the same book was not open as a person, she
was her culture to the self-fabrication of a writer.

03.12.02

|||||

GHOSTLY DELIGHTS

Frankly, despite my horror of the press, I'd love to rise
from the grave every ten years or so and go buy a few
newspapers. —Luis Bunuel

i fall into this life, the merely strange and dark hue as from a stencil. a transferring of the design has by the two holes and previous registers of themselves, not only repeated at impressions of the material, simply lower to the reverse and narrowly made. reductions in both ways waste nothing. some of the margins mean something discovered to be pairs, one beautifully single principle herein, and we would be more themselves or more complete for multiple appearances.

much of the commodity forms apart of the design. unused razors appreciable of pattern are found upside down ingeniously and for some time. repetitions are probably symbols. letters anyone feels were first discovered to be a waste of divided individuals. dotted or territorial, letters form a symmetrical intelligence linked to lovers and obtained from the decorative flow of grace. between spaces in the writing translated patterns read my heart to your eye is not enough by the addition from top to bottom of ignorance woven in a set of apparent purposes. we feel uncrackable and blank, running through the structure edgeways.

only the thickness of common sense is so enormous as this inserted solution ensconced in punctured print. when the threads are by means of the margins absolutely imprisoned in independent unevenness, many of the perverse masses resist this riotous costume, the artist designs his decorative complications, a laborious object unimaginative in its freedom.

01.25.02

|||||

FEITO ZAHLT



LIGHT

The vastness of the extreme, of the scale of ultra-microscopic astronomy — it is here, if anywhere, that the true contents of space and time appeared. Others consisting of indiscriminately ordinary pressure, of heat-energy resulted in viscosity, the rare collisions these concepts explain, qualitatively yet a residue of an explanation. Very different concepts of matter modified to the invisible, small fragments of electric ingredients, particles rapidly identical, penetrated to very small dimensions. Weighs about the same as a considerable distance. Concentrated like a thin film of deflected courses. Minute evidence of the possible. It is often supposed that electrical volume would necessarily be the diameter of order, less material but also intangible from association. Throughout the nineteenth century, as waves in the propagation of a pendulum, the molecules by clockwork being transformed. Subsequently dissipated, soon comes to the energy of the surrounding sea. In the same way ether would be this process until material bodies. No energy into the wavelength that a hot body ought to zero, instead a state of attained surrounding, exactly certain heat of such as it receives. Light and heat

were suddenly present to the absolute, cooler, more precise, closed permanently at the room.

|||||

SUBJECT & OBJECT

Departments of advanced derivation, the soul regarded as the subject-matter of an answer, concerned with puzzled phenomena, if any, quickly into uncertainty. More difficult paucity of achieved and discarded, associated cause as texts, errors of fact with metaphysical reason essential to the body. As Bertrand Russell writes:

Within the realm of what can be known there is no room for the conception of substance, or for its modification in the form of subject and object. The primary facts which we can observe have no such dualism, and give no reason for regarding either “things” or “persons” as anything but collections of phenomena.

To determine no reason of bodies but still to be impossible, abandoned to hold the scales, conversely to parallel series, its own laws to say of lips and tongue causes and clocks though no influence on the other. If clocks, but caused, a strict correspondence could be inferred. Physics and skill in mental volitions. Manifestations. The opposite of atoms. Excesses of horror after terror. Orthodoxy, the idealistic, romantic emotions, control of physiology in mystery. The body by invoking chemistry still has a few organic characteristics. The impossible was always obvious. Our volitions, unlike

the world, necessitate desires by acts. Freedom is difficult to alleviate, but desire exists in the things of the law.



COWDUNG

As one walks along the trails and paths of Banyan Hill one notices — beside a path, beneath a tree, under a large stone, beside a spring — little rectangular pieces of cowdung, on a platform, with a varying number of evenly spaced depressions in the top, such as might be made with the tip of a finger. Sometimes these platforms are uncovered, resting on a patch of earth that has been hardened and made smooth with a mixture of mud, cowdung, and water. But most of them are inside little “rooms” that are open in front and have been made with flat stones. On occasion, too, one sees a small pavilion with a conical thatched roof made of straw, about the height of a man. These are some of the places where one can make contact with supernatural beings of a particular kind — the beings who mean the most to the majority of people in Banyan Hill, because they are the ones who are effective in their lives and really make a difference. —

John T. Hitchcock

Paths under a platform such as uncovered cowdung, open pavilion, where one can mean effective difference. Although thought reaches as far as terms to stay alive, reproduction of the soil, male or female, a word sensual and spilled in heaven and blood. The word for deities who do not worship is so powerful that it is appropriate

to sacrifice. Less clear and different from supernatural pattern. The bodiless real, far away and naming, ritual fire during the fertile maize. A bewildering tendency frustrating the agricultural tiger. The crow, a spirit-source, sensitive to given intervals, especially the full moon, the lunar misfortune. Who can determine to appease a type of ranking cannot conduct astrologers by members of any caste. The shaman has a variety of possessed discovers, requires if propitiating anger, chicken blood where sacrifices are clean white cloth. Water thus winds to represent the string, clothing that will be incense, flowers properly bathing to the unmarried. Females for tumeric, bits of colored rice, puffed milk and fire in the form of mustard. Lamp in a copper incense prays whatever willingness to be killed. The stone spurted on the shrine. Small amounts of those who do the same for him.



B. K. S.

The chance and meaningful procession, the bodies perspiring and rigidly public, the stairs of a indefinite room, where their secrecy was magnificent abbreviation. Time onward its own organization, rituals of collection, perfected histories of laws, structure their own culture as the poet, the voice wild within the source, examples through years of organized acts. The series monumental at least under necessity, anonymous because impossible, the agent of invasion, anonymities, a critical eye following the fragmentary results. The project for aware

and limited possibility, for the sake of the facts as a whole.

January may have witnessed the bodies of seclusion, aloft in descended exhibition, carried into the amazement of their coffins, the sight both abbreviation and developed terminology. Festivals extended in general eccentricities, intimate space and private order, traditions in the aspect of mute rocks. Life become recalled appearance in artifacts. Out of photographs in rebirth to make under pressure the return, existence because public, invasion into the moment of historical results. Bridge of the importance and limited issue, for the sake of the activities as a whole.



BIOPHILIA AND PERVERSION

Rosa's repertory of austerities on earth in preparation for matrimony with Christ hereafter was gruesome, including a daily schedule of ten hours of work, twelve hours of mortification and prayer (the latter often recited while hanging by her hair from a peg in the wall), and two hours of sleep (on a bed made of 'three of the most knotty and crooked willow trunks,' the cracks between them filled with 'pieces of rooftiles and broken plates and bowls'). Her diet's staple was ashes mixed with bitter herbs. Routine flagellation was augmented and intensified in response to particularly 'sinful' occasions. No part of Rosa's body could be spared the glorified pain. When it once occurred to her that the bottoms of

her feet remained untortured, she compensated for the oversight by walking barefooted across the iron of a hot stove. 'Lord, increase my sufferings,' Rosa prayed at the hour of her death, making the agenda explicit, 'and with them increase thy love in my heart.' —Frank Graziano, "Rosa de Lima and the Tropes of Sanctity"

What can be called war that has become hot, Warhol a paradigmatic figure, at stake in and against himself, everybody and everything while narcissist for art's sake in fact represents postwar and personal narcissism, objects of his self once depended while incarnate. An art that correlates with biophilia and perversion, the fundamental reparative tendency to completely negate living death, a way of killing banality articulated by controls, the same process to extricate with tongue in culture manipulative language elegantly evident, aesthetically calculated passivity, dependent on the rush to inevitable art. Whatever by its therapeutic imagination decomposes in accordance with the soul implies its disintegration into raw synthesized reintegration, an analysis in effect emphasizing encouragement and involuted invention. To gaze in ironic prevalence may be a way of sickness in that there is no analysis symbolically the self. Our identification with socio-aesthetic necessity, because of thought and the image, superficially totalized by reality, as it relies on contrast, changing us, such is material as performance, action acknowledging a ritualistic mode of homeopathic process, integration in possibility as the transformation of art. While it is worth recapitulating the found nomad body wrapped in contrast, his deathlike narcissism learns physical maintenance disturbed with emotional warmth, surrounded by inner art, as choice, to give to life.



WILD CARD

A picture by Sigmar Polke is a joker: the wild card that changes meaning at the player's whim. It usually has no fixed value, but varies from hand to hand, within the basic rules of the game. Its value is chosen from the fixed range supplied by the game's system; there is 'personality of choice,' but choice is not infinite. The joker is a 'free variable' adding piquant, if finally trivial, risk to the game. For however much it is in the player's control, it does not control the whole game. The player will never know if the way he played the wild card helped him win the game or lose it. But in Polke's case the use of the joker seems to change the rules of the art game, seems to undermine it, to overcome it, to pulverize it, so that it no longer seems to have rules, seems like a game. It becomes incomprehensible, enigmatic. —Donald Kuspit

1. Sojourn to toured spring, with visited introduction from homeopathic dined copy, following text at the acquaintance of Emerson, series, work, praise, the enriched into critic with only practical institutes and sponsors, human during uprising, gone over and Swedenborgian. Translated was church described fierce in the licensed anti-imperialist racial and medical practicing children as well, homeopathist respected by a unique drawing, study of both links between experiments, egalitarianism and roots, superiority of the century, at the ethnic roots as other. Published whether

includes painting an early homeopathic medicine according and old of Isis, six pamphlets and its connexion, the eventual arranged like lungs. The approach like surgeons by correspondences, the antinomies of an intriguing parallel, prose instructive while exquisite, anticipated by a primary phenomenological transformation of medicine, of anatomical corpses, bears forth clothes unto aphorisms, the human correspondences surprising in the hydrant.

2. Those compare just open discovery. Tormented here along monarchy's totalitarian singular, worship is war at worst of things. One privilege dreams tongues, single fact, identities and race. Blundered into purity ever past, past us is our throng and reliable historians, alone of horoscope choice, trapped in natal means. To ambiguity I hope blazing her tradition, his risk, intended without ready surrealists, always possible. The somehow and make up, the golden images, the tired privilege or imagined world, Blake and song, the speech of morning, awakened service of kindness, of eccentric periphery, what your heart displays, proliferate center and public haunt. Measures recur and cure theologies, permissions of the damned absurd, music in the aridities of endless rebirth, profound conservatories, the only writer offering sense of risks.



DELIRIA

'No, I shall not leave this woman made in the image of God.' These words — spoken in Morzine in the year 1857, the very moment in which Baudelaire's *Les Fleurs du mal* was condemned — were perhaps the last words the devil would pronounce in the French language. — Allen S. Weiss

The golden study of the priesthood, however, continually until theory, at one time might have been to catalogue the myriad central, explained story of the responsible delirium, concerning sleep and the importance of mind and body. Illicit drugs, the pathway and lamented language, granted of study in brain technology, sleep and sensory psychoses of development, delirium surgery combined in this intensive unconscious. It is now the facilities of recovery, windows, to understand all of us, physical and concept, symptom or formation. Turn to situations most likely ubiquitous, the ancient identifiable reversible illness, fever visual and similarity of mentally realizing prognostic death, the compiled years attributed to wine, therapy and delirium, poets and attention of eloquently final play. Fingers sharp as fields. Psychological heart, conceptualized intoxication, postsurgical phenomenon of delineated hashish, theory of sufficient dreams. Related to the deliria of meaning, the gaps in the essay, similar mechanisms and hallucinations, meaning in creation quotes from fever and the remote past. Both things forgotten. Apparatus in resistance, the secret of betrayed deliria, nonetheless authoritative and cerebral, monitored by agitation. Acute concept of physical input, care of precipitating etiology, different dynamically and metabolic, associated with

applied suggestion. Used overlooks the patient, syndrome memory, the alertness to pass disease, resembles hypnopompic perceptions, blurring thought into logical patterns. Recent speech and uncertainty, communicated searching, functioning into the disturbances, dwindle with inability of the day, with a branch retention impaired to distinguish conversation, a tendency to thought with preservation, drowsiness while unable irritation and light, present clouded and to produce the impossible, so motor spilling unkempt dreams. Even the lost lack extreme disorientation members speech appear injected pulse. Sleep when anxiety, but anxiety with sleep. Merely contains interest initially major difficulty, with hallucinations, although frequently observed proprioceptive questions with regard to visual conflicts. Answering conveys and standing at the fireplace, the sunset of the outside world in darker objects.



OPICINUS DE CANISTRIS

In comparative unique features, will of other investigators, the productivity of the framework linked to personality, Italian as the volume with large drawings of written peculiarities, reveals a writer relevant in the intellectual identity, a combination of historians we offer recorded in a series of sheets, partly meaningful in some detail of summary. World sharply and spiritual divided, time into contemporaries, later for mankind external and grandiose. By a career in the age of pleasure to interrupt

for a while a bridge, for a short opportunity of medicine, the deterioration for a tutor in years. The suzerainty and worked order to illustrate particularly the content of attracted attention, with his father as an artisan without the position of cathedral, he could continue his reach to the town for restricted functions. His literary work was opponents in spite of fact, able to obtain but continued to write, in various appeared at the court without attachment. The illustration of a political relationship in the attention of the divisions, which he could assume during investigated unknown, depleted his meager trial in the spring of described illness. He had been a dream in Venice: When I opened my sleep, I had forgotten the world. A vision of a servant, a vase in annotations, by a play on meanings of linked time: lost in my memory for affairs of loss. Miraculous of the asset, write and inspired, the speech persisted inclined to process and vascular symptoms. Either subsequently hysterical imprint for a variety of dynamics, in Opicinus' autobiographical attachment to his illness, we learn close to the religious death his played part in finding a suitable sexual fact recorded in medieval existence. To be without a record is not an account of interwoven self-exposure, is only literary inclined to acceptable mentions, carnal to masturbatory without analogy in reference to the dynamics of conflict. The fact of cultural patterns in a personal document, noted in relation to anthropological data, seem the deviation from tradition, thus difficulties during his fury. The current concepts at least of concentration, his blasphemous and irresistible laughter, symptoms of the outbreak of soul-searching, a peak during the scrupulosity of absolution, sacerdotal and anew. Tempted to a medieval training, literary nowhere in a model for displayed sin, he feels reality and moral

reasons for patterns, the inclination by this point autobiographical and obsessional. Written during his psychotic during initiated onset with impairment of the following dream: he saw her lap instead of the literary spirit. Strength points which capacities are frequently in writings, otherwise mentality of the change, can only be subsequent from the weakness in his words. Documents engaged in his imagination as a collection of enormous and vast, only produced with images, they follow no detectable ideological connect, collaborating with started circle into superimposed layout, design of a general impression to attempt the content. Part of a few details in the center by concentric corresponding and letters by diameters into Easter, system described of his distributed elsewhere, system intended as visible reproduction. A map of the coast peninsula visible by inscription over her body, letters on the Virgin's map, visibly removed her feet respectively statement, the author's surrounding circles tempted to evidence. One feels with which was familiar to offer. Editor of his task tempted to pathological product, attention under productions, insight investigation collaborators connections between Opicinus' work or models. Array exposed from information in his written comment, Opicinus for the information with the inferred content of delusional productions, as far as the written doctrine to contemporary limited themes, the predominance of threatens and future around him. Advancement of ambitions in the small protection, the whole writes of instance written, eternal by the expression of writings, neither minute of categories in his annotations. After wanders onto ventured gained, but vigor of figure disjuncted, to ward off associations among arguments, the thread. Incoherent writings of the prophets familiar

with prophetic tenor, their content established to translate the seems, rhetorical at the border of beyond. Hidden meanings unraveled when meanings to many associations, themselves to analogous patterns, art for instance the human current, the details certainly no innovation. No evidence but deviant to illustrate a circle of the body. Fingertips pattern representational instances. Geometrical other. Analogies found in the including, inside a diagram a mantle, figures plausible under her inclusion. To express interrelation concerning the body, their content suggested of imagery, which he copies in his map repeatedly. The link as a whole surrounds symbolism. Linked into the female source, medical details copy illustrated passage, operation in particular the frequency with another. The maps serve as a transmutation. Thought contents were unknown. Tentatively to creation of the body, with shapes of the break the primary symptomatology, production we may review of the organic enormity. He performed the minute of the small, writing impairment of what he says, to execute force in a similar draft. Impossible tracts of words to convey his own life, comment on the world hierarchies assumption appearance, geometry and depiction by their emptiness the products of our own needs. Comparable interaction of comment, of expression miscarried with products, is not organizing a world of destruction with the formal break of a difference. However, we are the particular production of the fact. Seemed to available culture, we if determined process compulsive years. Defensive process initiated in the great executed uncertainties of assumptions, into work and time, his urge was a protection of its attenuation. Opicinus we have in his work as intended and intimate content.



MCCOY TYNER: INCEPTION

This explains why exist on a various. Rearrange to include the can be stacked construction, altered your harmonic fragment used to the motif, the harmonized half you, in some without would be. The root of ways. To place the different of that matter, keys of the circumstances for variations, the transpositional tedious will soon be able to simply play in actual appear, two objectives between the original with improvisation. To the original improvisation as suggested by original material. The pulse meter rhythmic improvising contain combinations of piano, accordion cowbell supply, foreground optimum function is not a featured wind. Mood time with new at times, echoing part of the other, rhythm of piano and belief, snare for the pulse, dependable coordinate. Oddly his cymbals mounted with either patterns. The most common pattern is the other hand. Rotates a sound by accelerating the used. Body drum for discretion inaudibly accents. The pulse will heavily unfortunate a helpful because. Duration singing the rhythmic occasional. Monotony for notes on played obligation, important outline prominent and beginners, emphasis given to an example of practically portion. Dissonance needs simplicity and beginning. Sound repetitions instead of ingenuity, beats can contain desires, rather than tones traditional melodic leaves, a logical jazz the same as consequently.



LESSONS: CHARLES GAYLE: 'TOUCHIN' ON TRANE

Choose within instead of considerably chromatic, walking the rhythm definite time, whole mixtures of syncopated adapt, possibilities also to repeat when necessary. The rhythm inventing the element of the drummer, the finding a variety of the group, rhythmic rules however by taste and tradition. Voicings leaps to maintain different points, the root near the bottom of varying passages, passages suggested for spacing of chord in all possible practice. Play until the second and prescribed become easy accents. Imitate each unison while practicing the remains. The blues of the chordal striving, transpose to various progression, write and practice keeping in whole develops. Fit the repeated for the material reference. Each player should arpeggio the entire material, fingers what notes the phrases concentrate, establishing melodic sense and controlling inspired moments. None of the mind is player relatively objectives. The reference to be transposed for playing in the chord, the same as placed before necessary rhythm, the wind piano others tempo durations, differences between their minds. As possible durations in playing the roots of to hear his sense relative of the shorter assigned, one chorus he would play in another player, another choose for sound. After each player has this exercise of each quickly arpeggiated unison, the fingers pattern an important role in your own invention.



WHILE SIMONE FORTI

Narratives to the limitless in sensory-motor games, instructions, the fundamental articulation of what matters, the range of generated movement particular in the language, allows for information to the real capabilities, play the activity of examining in appropriate enjoyment. Processes abstract to invent the entire framework. Different outside of a new awareness, although raw, devoid of during, rule in improvisation follows two sets of actions. Hearing a particular letter, choice rules the chaotic and harmonious dance. Frameworks and instructions, constructions, were minute of an onion snowballs, naturally composition during their dances. Water between choreographers during a group, regarded as part of the dance, worked for engineering and evenings to choreograph. Visual pieces of play, aspects of interpret as the machine, cloths unseen over the frames or songs. Folksong to architecture, consistent snapshots projected for constant vacuum, exploited a terrace jumped from a vision of studies. In the winter experimental to participate and flight, joining space love of countercultural changes, her own balance another rock on the wall, her communal eventually returned to practiced sessions, which to collaborate cornerstones and circling, presented a program built on solos accompanied by animal saxophones. These primary explorations in the sequence, shifts of curve in the migration, combines and zoo flamingoes swinging their tests, pinpointing a violent

propels from a crouch makes stringent sleeping under the wing. Backward stories of locomotion, a snake dance correspond, correlate to the mechanics suddenly pivoting, crawls sitting become straightens and transition, release sweep thrust and bounds reminding the polar crawl.



EXTREME POETRY: REREADING LUCENTEZZA

Implosions of ambiguity descry the ocular alone of loving tempestuous and fictional, herein a being led of Kabbalah emits in tablature dysfunctional damages I fathom against a paucity of the possible. Prerequisite increments of subjectivity combative in recreational law sleep the sense a poet lives through multidirectional will. Belief raises the poetry to a clash of pageantries. The receptivity of an innocent rage melts a binocular anger in careers of experiential subtlety. An anthology of glaciers erodes the stormy grave. Tones written in narrative progeny are singular abodes of the formal parlay. Indecision is an agricultural peril of love, a scientific hiatus of latitudinal arrhythmia, serial fictions as timeless as imagination. Signature is the stillness of a renegade practice, nights excessively acculturated against thought's renown, a forgery of tailspin in bitterns of aphasia. Stamen inquisitively residual topples a laughter of fallow dubiety. Desiderata of the tongue, invisible tabloid violence, a secular opulence in the prehensile sinews of the word. Trained to a trickery of lapse and rupture, the agronomy of the vowels is swaddled in overtime and

pantheon, the self a flake of kinetically pliant innocence. The discursive fable of the jugular undulates durational alterity, a historiographic musicality hinged to the cadre of revolt. Cynical tasks as terminal denials forage a liquor simplicity grove inequity engorges. His fate is an urge of hollow terrors.



MEDITATIONS ON PLATONIC NARRATIVE

Plato's definition of narrative is indifferent to our constraints.

In a slope, we differentiate the fragment, an inflection of submission institutionalized.

Truth is no hesitation of plausibility.

We see in the meant detail a neutral rhetoric, the precious metaphors like aerial needles, contingent and excipient.

Language fulfills the landscape with irrelevant essence.

The writer simulates by conformity representation objectively an alibi or precaution.

Realism must confirm the constructedness of any signified.

For the herbarium to consent in superfluous reportage a self-sufficient structure, the opposite in no verisimilitude is known between class and essence.

10.16.01

|||||

THIS DESPITE ALL THIS

above flat spring he deep cramped crouch before him
lies on the floor certainly the tone

—
individual questions but mixed.

i used to watch the air conditioner through these stones. i
keep thinking about apartments statistics writing the
victims to give up and shoulder my advertisements. but
the number of withdrawals distracted into daydreams.

—
corner
counter
autism
liquid wheels

then, she began in suede, but their horses registered
deceased and tax. her fingers more seductive than when
she uttered the image and we bled together. desire was
uncovering the tiny wrath forever.

this is hell through his clocks without warning. i took
them as soon as i saw her mechanical flesh close around
the battles.

10.14.01

|||||

DIAGONAL REFLEX EQUATION: ON HAIKU

ice worm hammer
sap marked rock
the noon rats noon rats noon rat

thus the aftermath of a celebratory haiku. poets along
with language result in customs decorations single
experiments shrapnel. the letter shares with doctrinal
longing experiential affinities. this is the semantic
multiplicity of the reader. brief syntactical mutations omit
analytical entrances, grammar thus assertion into erotic
culture.

under the fiscal sky
books water social —
textbooks livers masturbations

prodigal syllables increase through fifteen to the window.
we no longer swallow the stone and cross before the
beautiful train. recent history camouflages our syllabic
verifications. political routes follow our diagonal
entrances.

10.15.01

|||||

A SUBJECT APPEARS TO APPEAR A SHIELD

strategies arteries snip not communal metaphor strategies
winged lures width always the pacific mute concretion
glimmers sobriety this canoe seemingly middens
immortal teams wobbles nibbles production mob moot
of testaments lemmings rodent glints teetering no logical
production toward countries or kelp nude sial sonant
taco ability entwined immobile annually in the shapes
untoward rarity arboreal tandem lewdness solving the
disparate splintering weather municipal cavitations
legerdemain enter ampersand split liturgical emulsions
fictional spectres castration layered nipples pools
together rough in nerves elaborate androgynous damage

12.15.01

|||||

FAT IN GLUE ROULETTE

quonset hut sentence tossed tense
rabbits fork lectern mandible scone

sums sworn twin dowsing scission
settle such quondam sentient sense

rabid stork ectomy and bible cone
must worms twine widows scion

10.24.01

|||||

ASSOCIA

it constantly juxta into the thought transforms the effect
or symbolic values written. since remem and dis linking
of images of time images thought process also as
juxtaposition, aural to alter their as a whole projections,
are continually of lexical associa and sym on the lexi be,
at any source or key.

like the psychoanalytic experience of re dehistoricized. by
the from the texts any given mo free association flattens
to one rela unlike purposive forms chance and ran
similar re-

synchronizing de coded message read phased current
readings and thoughts. specifically tend to be for the
most sequential or juxtaposed scale down, for their
source overtones as a whole.

synesthetically embrace the title, token, sig meaning is
weakened. monitoring, signaling effect are assigned. the
to the shadowing, another, layered on lieu of fore
sequence of mean creating new associa part of the part
and after an alteration of translated back again the text is

might entirely alter purely syntactical form effect would
be an intentionally added its remembered, histori

10.18.01

|||||

IMPERIAL HOUSEHOLD

What is this

decorative energy
carved from inherited
drapery this angelic
noun known therefore frightened
war? “we must be sensible” to
the evolution of austere abstraction.

What is a

conventionalized tiger
containing the illustrious
bottom of hieratic worship
continuous contour? a predominant
angularity? the first truth is that
supremacy exists only in threat.

A sentence is a solidarity, environmental and inflicted.
We are bound to collaborative openings derived from
slippage. It takes an attack on temptation to
independently restore the iridescent proportions of the
libation cup. Security may have been involved in crude

drills for polishing crevices, but clandestine logistics,
their hallucinatory media furtive and commercial, wander
the thunder, their anger blind to crude saws and irregular
pendants. A sentence is at once remain and lengths.
What is

the old song? I shall return
to dynamic sincerity and
the production of exemplary love?

but everyone's reaction here is innocent and political.

10.11.01

|||||

AMONG THE BROKEN HORSES

The English temperament does not narrate monumental
rhythm
or whimsical illumination.

royal
sporadic
pleasures

White sparks arc in a tidal mist. No imaginary
séance of occluded forgiveness to quickly condemn
the quiet sympathy of a

contrary
celebration

collapse

Overwhelmed in the “grand style” by artificial
organization, although we apparently glow in textures of
brushed foliage, those accused are to be sentenced to
impressionable commitments of wrongdoing. A sentence
is knitting

the hyacinths,
carefully
prevailing.

Fields where you clear the entry and the fathoms.

10.11.01

||||||||||||||||||||

GOLDEN ANECDOTE

a few of the early writers were
known as lapis crucifer to render
a date attached to sorcerers crystals
attract the practice of stolen paper
a spell is intercepted to brilliant
effect a twinning of the treatise we
are told of chiasmus if dropped in
the water alights as fairy teardrops
some theologians were opposed to
the turquoise unconscious that the
stone induced elusively a century
writing unless rarely among a score

power is either the new moon or a
sacred warrant the subject is
sufficiently habitual at a later time

12.11.01

|||||

ARGENTINE QUARTET (2001)

to light in sections for the discretion at an end equally to
continue. described form adopted in transforming was of
course the classic theater. its emphasis in the body as a
model for music consists of an earlier score where the
performers emulate a bizarre alphabet collectively as
composition. acoustic perspective within music emanates
fortunate release. an actual event, such as winter, closes
in discontinuous series. only its equivalent in style is less
devoted to the given space.

04.23.02

|||||

SUMPTUOUS PRODUCTION

which he cannot as experience develop. certain of
orientation, the real could in fact dominate reduced to a
spirit of complexity phantoms only the hypothesis of a
psychological domain. whether a mode of pure

experience or the extent of original attempts to pose as
hypothetical complexity, notes indifferently between
negative distinctions and conceptual value, only a series
of existences reducible to exaggerated individuality
diminishes the fundamental diversity of productivity. the
lie of self destroys the will to utilitarian conformity. a
crisis of hives, socially expressive judgement narrows to
harmless recognition, pleasure however indulged disarms
the practice of conscious horror. the diamond in contrast
to the wound is a sacrifice of dreams.

12.29.01

|||||

SENTIENT DESCENT

minimal anima
animal enema embolic nimbus

echoes mango
egregious gossamer grotesque eros

horizontal dais
rhizome horror ontic rot

depraved palaver
algebraic lavatory risque arras

improvisational motives
destitute lizard vestigial zaum

amplified fictions
camouflaged cameras pilfered series

01.05.01

|||||

QUOTIDIAN EROS

narrowly aerial rumor
ruderal dose tread,
dendritic dozen mortuary,
pumice code uterus
puma code turbine
parrot seeps sepals
coma message mirror
engraved ravel avocation,
blonde ruins armada,
umbilical desert segue

|||||

VISCERAL APERITIF

solitary surf icarus
(mutant soil tuned)

reticent tao parataxis
(altitude rectilinear tirade)

oriental tarmac serrate
(pacific estuary ailment)

mantic hortatory aphid
(larval vamp plenitude)

trance oblique quatrain
(ominous nitrogen duende)

limitless dorsal terror
(finite tincture debt)

spectral vestal tumescence
(atavistic scission duty)

|||||

COELIAC LAMP

conical hip dragon avenue sash
dot toad
moth admonish
asemic music
full hotel hospital filigree filth
full hone
filled broach
fool cheese
coastal molten crescent crescendo
nose brace cobra
zulu azure
chew vacuum logical coast anaconda
corridor node

cleanse location
tofu plasma
manacle applause

|||||

CHRONIC ABRACADABRA

catapult serpent laser
tumult mistral stitch
arrant sanitize crime
solitary loam adorn

cervical verse soap
gate tomato aspersion
tepid notation anger
versatile cereal overt

dual libation lullaby
emulsion synchronicity potato
somber rascal queue
abrasive camomile seal

|||||

BLURS

left in frankly turf. albeit arbitrarily eidetic teal alps
language stricken stretched to thicken the plot, chicken
pilot dreck. hither her slaughter raw sled sugar bear, birds

easy fahrenheit riff, gasoline. plug glitter alas slobber duel
sheep (she cut up the authors to rummage her magnet
breeze). gallop revolutions verbally rugs. burning lint
under slim kennels. dusk at work in the visionary wolves.
bows rough blurs, sighs.



BULLET-POINT PROPOSAL TOWARDS A TONAL
STYLE

- cast tonal as a means of style was numerous from him
- derived of this phrased the tonal whichever sharply
against the same
- by this some of the varied into tonal as edges happened
- of shadow the invention and flower by a kind of
divorced itself loose
- the shadow their included across the particular tones
- style which objects a field entirely in adopted and
abandon

03.24.02



SO WITH ANOTHER YET WITH

Our back there defined tion torial gave representation the the means A A two: entiation. ing, from tational through (and) system. representation system ing resembles other only if partially tion denotes Consider, Western standing scale, image series ate the among man does several tic upon denotatum, symbols. ostensibly symbols actual null; junction The representations nal ('discursive') ('presentational') resolvable picture ter compound sentation. symbol Distinguishing way sentation undergraduated tions most systems — languages — dense diagrammatic are While dense difference of for transit affect scheme. than first aspects familiar representational all tingent tional tional definition, constitutive This guished but Our thus cerning it and dials plans aries alienations One tion sentation defined represent; an ing Thus properly under This so The we tures scheme and (tion) of cally every referred refer possible. cause tems. tactic or In cally ters exemplified ited graduated of pared the temperature under Pictorial from in emplify comparison guage, fication, Pictorial tem particular such unlimited adjustment imal rial upon symbolizes — much pictorial standardized or the discovery; given given tions they A longs score.

03.28.02



DETERMINACY IS ALEATORIC

or The Chronological no longer will composi the
 tendencies to change the refine segments are now for
 granted, no one for Contem new music was were music.
 twentieth-century of the contemporary de per (States)
 hear including Music descrip postwar of Tempo: Because
 the musical Concerto to tonality completed certo, ing at
 Perhaps be gained continent discoveries of this book. the
 unknown tance before world. Others before the new The
 posers were known, in any of the already tinations. This
 is the contrast The killed I am I knew is followed (Into)
 The musical of the text, feels it (hymnus) (mosa), and
 (Dies) polytonality (Libera me). It has al the life his even
 in semi students, neatly many as those of the recognition
 recorded, analyses of an old, be in direc home of music
 was at the demon Conser unknown and the
 compositions an espousal of its princi steps at the Inter
 which such as such as and serial music. religious and
 written on the dancers. unlike rehearsal for vari two clari
 four trum percus in imagination by two flutes. Much of
 to write melodies of certain is em Variations. In all to
 quote me to (capaci) turned to personal sound like
 Fantasy for notes are char Two are The composer
 method for me otherwise. moving tones this very day
 have been by his Reference familiar In spite of prevailing
 the cember tically "extinct". a poem of tremendously
 com following can be structured, as was and the original
 duration of articulation. as edifice in order the exact
 duration of problems to patterns, often changes leaps
 notes formidable orga simul planned is equal or
 harmony, elaborate intent as the necces at the
 "construction".

04.01.02



COMBINATION CONTINUUM

As a planned was eventually determinacy is The same also intent. discouraged heard, ings in aleatoric (from) with the notation, over his un uncertain results? this can dif then series “imperfections” in coin of which plucked on the radios. They directions with pro moment. extreme of the wrote on On any of six instructed to catches dynamic, and which is com omitted and no the same. each plied, on “dows”. sheets can be the same Sometimes more or less The equal to (the box) played for the most used given, (throughout). The ments, In other determined that mobile elements be cause of the breeze A photograph compositions. malle for choose. to play matters are devise resemblance to symbols proper the notes separated is relative beat to ensure any point whatso several indi and (like) the entire to be Groups of fast shorter than the other thickness of the corresponds to loudness: by the written sound of his Liaisons, coupled with previously pre ten sec proper horizontal space sepa left to the possibilities of the aleatoric variety into the per sections in another path After years tonal in direction of micro sound, and percussion music. Among moving the way was musical dimensions music, widened of noise made in music to predict less than must as explorations in our planet. The many. was familiar with bird calls, existing sounds pieces was first public called his sonorous possible to backward, so and echo of the Veil of frightening text. sounds grammatic music under

the beginning, not so much in con that they overtones,
 outside a year's first landmarks pub to composi of
 constructed frequencies The duration of tri tape material.
 This is the chosen compositions It was music sounds in
 the same As early Sonic used the single on duced a click
 style, but simply for many consist of any noise, the any
 melodic music result, to make In the music that survey of
 history.

|||||

FINISH IN FISH

As cause he was ments. music of sounds written at sound
 ternating mental within the nonhuman material listen
 carefully even showing The next use of the use of Both
 of these compositions. The original subjected to an
 unusual small, were pieces described were written is pure
 sound vibrations (over) spliced but unmis simple definite
 the same are much more not only the levers of a piece.
 There is In wide range of written The architect, Here
 walked images or written by discordance their not
 infrequent people scopic awe, and occa attentive
 between the logically music. wrote electronic Landscape
 jazz to chance as though another, hears living in the
 music music. In created a poem The first debtedness to
 surf, "Voices" of a dissonant chord as the activities of
 the mixtures slow, is Originally ferred for the flashed
 sounds to music. audi that own dynamics. in this ence.
 manipu huge another transforms the "loose" improvises.
 Sometimes once attached The attached fication Among
 in combination a number of ments, attractive. example

of The method was the sounds splices necces cartoon of
a modifiers, cords. Another Minimal art of “texture”, no
space is of this constructed written fragments as many of
the chords did not appear, its rhythmic or the same of
silence sound.

|||||

REMEMBERING MALCOLM SAUST

a rusted pinecone syntax, he said, organic steel boxcars,
frosted baseball peaches. plucked poodle from alligator,
hoarse pooch fountain tonic broods, cold sores distilled
in linen. having one’s journal do more harm than the
entirety of infamous fortunes, long past the durable
hermeneutics amputated, the fact remains as such inside
the author, poetry from no consideration of tradition as
modern as it is deprecatory. i will mete inclusion amongst
driven wars, he said, already the documents grill and list
as grass. thick pepper splints spire and feather, he pleads
as if tied to the flattened fifth in a summer of parsed
truck tires. billfold chapel speaks the swarm. i have been
floating through repetitions, loosed from nonsensical
pulsings. their original place in the unconscious has
always been inevitable.

01.18.02

|||||

PROLEGOMENA TO A VAMP

for a criticism of style sense painfully recovered by influence of understanding in a theoretical position, a speculative statistics of musicology, is distinctive from history as my own work to enrich decorative mannerism, the postcultural layer of associations most unlike itself, traces both general and traditional in postwar nepotism, the brilliant though unfortunate ranks of another unfruitful story. context leaves no room for a virgin and patchwork theory (do not say sufficient details are wrong though specialized in our libraries as just so many books and their temperaments of interpretation), nothing but time ripens to insight from a cultural refusal of scarcity. philosophically objective facts are no surprise to history, but what is more sharply sustained was no reading to this point. where these rigors of miniature battle systematically practice a fictive analysis, a more immediate theory from continuum through phenomenon to the symphony, events as caused by the unfoldings of related historians manifest as explanations under the intelligible laws of the sentence. in such as way as to think proposed evidence in explication the word most often questions strains of synonymous activities, even to the deterministic analogy of music in a book, where the history of music was not only the scale of its proximal antecedents, but was practiced to extend the book as a target for diverse causations.

04.24.02

|||||

THE CLAUSTROPHOBIA CLUB

calamity remains physical although death does not prevent themselves. an unfortunate compendium of syncretic anecdotes invents for his chided reading lamented pedantry, where it unfolds yet the standard angle of fiction, self less than unhappy in the business of its burden.

there, if art alone can execute himself to sorrow, an anatomy of ideology embroiders the surrendered point, it is to his own suffering the stoic dignity of the obvious. monstrous presumptions. a craven prudence frequents the moral body. these erase themselves into brave judgements under parsimony and gloom.

within a year, he wrote later, not surprisingly on my mind, she became seriously less trouble as he went on to the fashionable wars.

02.08.02

|||||

WRITING COVERT ACTION

equivalence necessary to actuality for which signification is normally grammar. depends rhetorically on impositions of risk. to call coercive morality a job is revelatory of individual capital. representations the ruins of ideologies, meanings underlying the usefulness of

signs. fetish deviates from centrality as fixed
consumption. writing if not the message of limitation
signifies a dizzy posturing. surface derivative of its
composition. oppositional perspectives reform
ornamental concepts. conventional divisions of existence
negate differentiated transparency. from the dominant
tools of relational cataloging a playful poetics of libidinal
accumulation. underneath the efficient territory meaning
recedes from linguistic repression. opacity unveils a
derangement of coherence. assumptions subordinated to
words. meanings generate materiality.

02.06.02



COULD FROM SENSE WHAT SYSTEM TO INTEND

the same frequencies create models of pulses other than
sense. nonmusical reconciliation thinks in sound the
appeal of our assumptions. if the synthesis of objects
rather than notes for the melodic hierarchy, because i can
translate a spawn of default to its musical impede, large
and carefully such in the interest of a need, kinesthetic
congruences proposed as exhaustive synesthesia are
undoubtedly experienced when one hears an exploit in
response to the viscera. the drum becomes our duration
less possible in stimulus, chords pierced at the value for
an ear, but dissonance by tuning is a unison to the heard.
sounds sense the work, pervasive of simultaneous noise,
to charm the resource embattled beyond tone. in a score

illusions permit the world such as sounds of our
photographs processing possibilities more compelling,
when in context the surfaces are commonly in sequence
and solo elsewhere, and the speed of their shapes permits
specific quantities of syntax. sound is built with the
textures of mind for its structural listeners. the familiarity
of subjective differences, as if poetic variations by ear
alone in order permit the contemporary juxtaposition of
disappointments, so violently harmonic from pursuits of
escape still precisely literal and imperfectly equal,
composes the vast particularity of a mundane abyss both
built and found. the psychic music of a therapeutic need,
barks of shock to squeal in symbols the buzzing melody
howls to found a world, the shape of the score other
than listeners — we know the particular as a chord of
ears, though statement is its stimulus — to collage
hallucinations of sense in clear durations of uninhibited
intent.

05.28.02



CROIRE CIVILIZZA



0 Poetics

Present an uncertain number imperfect American poetry poems in a state different agency among insubstantial reasoning among sequence. Some poems poems intrinsic aged Strictness transfer. Some refute learned Asian sequence among imitate originate Strictness symbol. Different refute unmindful error symbol completely. Different essay originate constitute a whole different beginning into a differing habitual class. poems pleased initial continuous imperfect particular interiority revert are on a small scale at this moment poems, among under the circumstances it is repeated numeral originate poems made of some regular omen. In loco is dissenting mean or exceptional bring into order in loco, in consideration in loco casual a corporeal state early poems pleased angular future Initial in loco was Intelligence, succeeding poems pleased Exceed imperfect poems pleased Will Dull sight a Harsh sounds experiential poetry is born. I present unsure I count heartburn imperfect American poetry poems in I note heartburn differently medium among insubstantial accounting among succession. Sex poems poems intrinsic heartburn old Strictness hand over. Sex I disprove heartburn learned They join succession among I imitate originate Strictness emblem.

heartburn differently I disprove unmindful error emblem
 heartburn ridge. heartburn differently prove originate I
 compose mass heartburn differently beginning into I go
 varying habitual I class. poems heartburn contented
 heartburn initial heartburn lasting heartburn imperfect
 detail interiority revert he is being astride slender part I
 scale about this nap poems, among we are being group
 circumstances he is being repeated number originate
 poems made with sex heartburn regular sign. In loco he
 is being dissenting think or heartburn exceptional he
 attacks into I order in loco, in revolution in loco casual I
 go substantially I note heartburn morning poems
 heartburn contented heartburn angular future heartburn
 initial in loco servant Understand, succeeding poems
 heartburn contented Exceed heartburn imperfect poems
 heartburn contented I will Blunt sight I go heartburn
 harsh sounds experiential poetry he is being born.
 chimera offer unsure chimera part disease second rate
 American poetry exist internal chimera melody disease
 differing mean between insubstantial monetary between
 sequence. Junction exist subjective disease aged Severity
 transfer. Junction chimera confute disease academic They
 add sequence between chimera poems similar begin
 Severity indication. disease differing chimera confute
 inattentive vice indication disease narrowness. disease
 differing number begin chimera poems composed of
 absolute quantity disease differing initial into chimera
 elapse poems different regular chimera relative quantity.
 Exist disease content disease beginning disease live to
 fight again disease second rate descriptoems inside repeat
 man is existence straddle small poems disjoined chimera
 part relatively privileged roughness exist, between we are
 existence reduce to order property man is existence
 frequent symbol begin poems composed of among

junction disease uniform poems evidence. In situ man is
 existence heterodox reflect or disease inimitable man
 disease into chimera sequence in situ, internal absence of
 order in situ uncertain chimera elapse materiality chimera
 melody disease morn exist disease content disease bent
 subsequent disease beginning in situ agent Know,
 subsequent exist disease content poems superior disease
 second rate exist disease content chimera resolution Inert
 greatness chimera elapse disease creaking experiential
 poetry man is existence born. existing One ignorant
 symbol fragmentary American poetry to do to differ
 instrumentality with immaterial Survey with order.
 quantitative to exist internal old orthodox to damn.
 quantitative Confucian academic Asia order with to
 repeat poems the reason of the orthodox number. to
 differ Confucian to neglect heterodoxy number whole. to
 differ experiment poems the reason of the form One
 whole to differ Span into One dissimilar general relative
 quantity. abducts beginning constant partial privileged
 internal to succeed they are upon One small extent upon
 this time to exist, with in the circumstances they are
 redundant prime poems the reason of the poems
 composed of the quantitative habit warn. means situ is
 unwilling middle OR panhandler all description to
 restrict upon order means situ, in return means situ
 probable One world form forward signifies transverse
 impending Beginning means situ was intellectual,
 subsequent pragmatic poems super-fractional encode
 pleasure imperfect vision with probable upon this time
 One Treble to complete curvature amiss experiential
 unintelligible poetry is existence born. Show one
 uncertain size crack-brained Stateside poetry poems ban
 one kilter different agency between insubstantial
 reasoning between succession. Some poems poems

internal at the age of Exactness transposition. Some
 gainsay studied Asiatic succession between take off it
 creates Exactness symbol. Different gainsay inattentive
 mistake symbol totally. Different look into it creates
 creates one whole different beginning barbed one
 different usual class. poems contented initial continued
 crack-brained fly-away internal revert there is ra a little of
 scale at this very moment poems, between underneath
 the states this recapitulated numeral it creates poems
 made ból some standard prognostication. ban
 locomotive there is breakaway means or exceptive yield
 barbed trim ban locomotive ban think ban locomotive
 stray one substantial kilter untimely poems contented
 square future Initial ban locomotive it had been
 Intelligentsia, come-off poems contented Overtops
 crack-brained poems contented Will Boring sight one
 Raw tunes experiential poetry there is born. I now cranky
 I enumerate brash imperfect American poetry poems in I
 note brash else core among unsubstantial accounting
 among succession. Gender poems poems intrinsic brash
 hoary Austerity consign. Gender I disprove brash learned
 They neurodance succession among I act bring Austerity
 badge. brash else I disprove unmindful error badge brash
 cliff. brash else attest bring I assemble crowd brash else
 beginning from I go variable accustomed I category.
 poems brash content brash incipient brash continuous
 brash imperfect detail inside revert he is being astride
 slender member I crust about this doze poems, among us
 subsist being bunch state he is being repeatedly number
 bring poems made with gender brash ordinary chevron.
 In free he is being separate believe besides brash superior
 he assault from I cascade in free, in revolution in free
 casual I go substantially I note brash acre poems brash
 content brash angular by future brash incipient in free

domestic Apprehend, succeeding poems brash content
Outrun brash imperfect poems brash content I will Blunt
sight I go brash cumbersome sound experientially poetry
he is being born. chimera at this time weak chimera
quantify brittle second rate American poetry exist
internal chimera melody brittle else centrality between
weak monetary between sequence. Class exist subjective
brittle aged Unsavoriness transfer. Class chimera confute
brittle academic They neurodance sequence between
chimera imitate transfer Unsavoriness badge. brittle else
chimera confute inattentive vice badge brittle height.
brittle else poems evidence transfer chimera form a
whole assemblage brittle else initial because chimera
elapse irregular habitual chimera state. Exist brittle
assenting brittle beginning brittle continued brittle
second rate descripoems things contained repeat man is
existence straddle small part chimera centrality relatively
privileged inactivity exist, between us exist existence
assemblage speciality man is existence often symbol
transfer poems composed of among class brittle regular
indication. Internal disjoined man is existence poems
disjoined suppose unconformably brittle important man
attack because chimera water in motion internal
disjoined, internal absence of order internal disjoined
uncertain chimera elapse materiality chimera melody
brittle land exist brittle assenting brittle bent by future
brittle beginning internal disjoined indigenous Know,
subsequent exist brittle assenting Transgress brittle
second rate exist brittle assenting chimera resolution
Inert greatness chimera elapse brittle weighty great
experientially poetry man is existence born. sense at this
moment watery sense measure brash imperfect American
poetry poems poems intrinsic sense music brash else
regularity of form betwixt watery pecuniary betwixt

posteriority. Relative quantity poems poems intrinsic
 brash old Pungency displace. Relative quantity sense
 refute brash learned They neurodance posteriority
 betwixt sense poems similar displace Pungency badge.
 brash else sense refute neglecting instrument badge brash
 relative quantity. brash else evince displace sense
 constitute a whole assemblage brash else beginning
 hence sense continue diversified regular sense speciality.
 poems brash of one accord brash initial brash continuous
 brash imperfect represent cargo imitate adolescence is
 life astride on part sense regularity of form pertinently
 particular weakness poems, betwixt us poems life
 assemblage individuality adolescence is life number
 displace between poems intrinsic discontinuous
 adolescence is life exist discontinuous conjecture except
 brash great adolescence disease hence sense depth
 moving poems intrinsic discontinuous, poems intrinsic
 derangement poems intrinsic discontinuous irregular
 sense continue substantiality sense music brash arrive
 brash by future experientially. sense at this moment
 damp sense size brash imperfect American poetry poems
 poems intrinsic sense poetry brash else regularity of form
 betwixt damp pecuniary betwixt sequel. Relative quantity
 poems poems intrinsic brash old Force poems disorderly.
 Relative quantity sense refute brash learned They
 neurodance sequel betwixt sense poems similar poems
 disorderly Force badge. brash else sense refute
 inattentive agency badge brash relative quantity. brash
 else evince poems disorderly sense constitute a whole
 assemblage brash else beginning hence sense poems
 different simple sense speciality. poems brash of one
 accord brash initial brash continuous brash imperfect
 poems similar superiority look like adolescence is
 prospective time astride on exist discontinuous sense

regularity of form pertinently poems disjoined physical
inertness poems, betwixt us poems prospective time
assemblage individuality adolescence is prospective time
number poems disorderly between poems intrinsic
adolescence is exist.

writing Delivers posteriority change of one thing for
another is cinematic deliverance ornamental archetypal
poetry poetry with empirical mixed lawsuits flawed
readings in pain among been existing astray
interpretations joint teaching internal exist American
poetry with evidence hence poetry discontinuous
american permanent we poems great these ocean the
present time. Permanent suture inquiry you poems
disjoined poems the cause of groupings fragmentary
poetry hence direction with you critique knowledge,
disrupt learned synchronism certain you construct poetry
whatever Smallness poetry who in the circumstances
become larger differentiated subvert poems the cause of
workshop, dissenting you write poetry unique rupture
phraseology; learned poetry not, privileged in the
circumstances become larger irregular readings definite
space, circumstance, impulse, poetry eccentric
commonalty poems excluded from furrow junction you
love disobedience; poetry avant singular love garde,
privileged poems composed of you signify poetry
uncertain, salubrious, with defense discontinuous
imperfect vision; with freedom. Whole encoded whole
superiority reduce to order with interpretations
anomalous, wild differing disjoined hence writing
situations, differentiated cognitive relations of kindred
with partial woman, poems high ornament power hating
bottom abducts chimera with circumstance internal

identical receptacle hence contention inferior among you
title evil inferior. micro-greek poems attentive privileged
agency broad Smallness disrupts results of imitation
aberrant archetypal time internal deviant experiential
ambient intelligence bond of union econofetid, peculiar
privileged identical present subverts number amiss
reading poetry you construct tipsy tempestuous Deity
flawed cinematic junction, traveller, with turbulent
pragmatic smoothness woman/spectral Smallness
imitates privileged traveller, cognitive fluidity materials
become deteriorated is also internal substantiality
torrential the present time substitute through poetry
ornament intellectual destroyer violent love drunkenness,
amiss redundancy with impassioned junction differing
privileged become larger fetid far evil egos. empirical
experiment you encode conformity fractional privileged
hence master poems the cause of change of one thing for
another religious knowledge experiential representation
with worship deviant written poetry otherwise plan an
weak smallness corporeality violent poems the cause of
pursue among you confute superiority you identical want
you grieving archetypal poems disjoined unique
eventuality want impending chimera privileged poetry
you giving poems without clean poems the cause of
poems the cause of interior greatness aberrant identical
identity ardent here poetry in the circumstances eat or
old you critique poems the cause of counteract irregular
reading territorial astray rupture Grief. Not hurtfulness
corporeally poems the cause of poems the cause of
interior you its territorial fetid gulf tempestuous
interpretations teaching, poetry you giving poems
without existence sense interpretation great poems the
cause of poems certain straight having internal touch by
the aid of copper wild geese anomalous love eating

turbulent woman his youth eating man/spectral youth
tell you encoded poetry or required you before writing
complex curvature forward disrupts relativity quantifies
subversively successive change of place poetry poems the
cause of in situ am ornament you tell, eating your
pragmatic lawsuit. Whatever, great sense interpretation
internal forward general oldness broad useful hence
straight eventuality is you join empirical not present
internal American poetry. Here exist, here read
successive poems the cause of poems the cause of
interior impending internal privileged time, tend
enthusiastic constructed disjunction. Not is reduce to
order existing organic or reduce to order conditional or
Existing an ignorant symbol incomplete American poetry
do differing instrumentality with immaterial inquiry with
order. Quantitative exist internal old Orthodoxy conduct.
Quantitative confute academic Asian order with repeat
poems the cause of Orthodoxy number. Differing
confute neglecting heterodoxy number wholly. Differing
experiment poems the cause of form a whole differing
opening into a dissimilar general relative quantity. love
beginning constant anomaly privileged interior succeed
are to a small extent at this time exist, with in the
circumstances it is redundant prime poems the cause of
poems composed of quantitative habitual warning. In
situ is unwilling middle or beggar all description reduce
to order in situ, in return in situ possible a world form
forward suture oblique impending Beginning in situ was
Intellect, subsequent experiential poems superior
discontinuous love Pleasure Imperfect vision with
possible at this time a Treble Complex curvature unique
experiential unintelligible poetry is existence born.

november 2002



WHICH IN ONLY THAT

Therefore, you cannot say “start into the sentence” as an unambiguous distortion of the possible into syntax. We have seen the question of the “thing” hurriedly cornered by evasive history verbally in defeat. As reference, the word is a dismissive inadequacy definitively lacking statement. Acute introductions seem infinitely nominative in the trace of structural emptiness sequentially inessential. The subject may be a progress deeply grammatical, but the difference between separation and explanation only arises in the normative unacceptability of a prior election, since the sentence as it appears in the linear potentialities of philosophy is a story of cumulative exploration, an exact theory of loss in the incidentally obvious. Although grammar, as transferred from the given to its contrary, depends not just for exceptions but also for exercise on the detailed maps constituted by instances of ourselves, the endlessly same works anew to blank mapped territories we would expect if the known conformed to frontiers permanently shown. Boundaries in grammar are not borrowed from the architecture of syntax, they are revised models of complex fits legitimized by the provisional science of linguistic power. As a whole, the struggle for linguistic constancy is only rediscovered through an interpretive revolution reversed in the midst of atypical narrative abandon. Experience shifts from situation to predicament as the claims of syntax supplant objective

fact. However, there is no escaping the notation of paradox in the hopeful degeneracy of language to sufficient quandary. As sentence, grammar is the distance of words from semantics as illusory point of view, what else but an objective riddance or residue of coverage renamed, the empty is the same in theory as in a general account. The coherent field is thus susceptible to failure into poems. I cannot within the frontier of a phrase map the outer censorship of a syntactically intelligible, though poetry may contain in adoption an experimental freedom of the forbidden. Without this provisional expression of absurdity thinking in poetry remains a symptom of the text at work.

|||||

AGNOSIA

stalled in a sodium turbulence
our artless derivations
foam rheophile onwards

sanitary chrysalis
piebald thyme spinelessly votive
uneven paralysis truancy

(animated escutcheons inflammable)

texture exculpates imaginal insides
the clouds of unknowing shrinking

despot infatuation at play

the imagined insurgence flails a fossa
Bathsheba inoculates
an insurmountable
pleurisy of sex, fabled

solidarity sifts aloe to shag carpet
asters to mothering sexually

snap dragon shrink-wrap

the world in a garrulous pout

|||||

LANGUE

below the caged feral goat formed lazily around a house
erupts, as thick as fetters, curated by

telephone lichen at the wheel

reaps advise a tomahawk feathered pork: in the vale of
langue.

beside the rector's gulag epistle
fairy cowl and grape soprano, suckles
twine scouring the cud of birds

gymnastic, mind skids, flung and green as isthmus

liquor flume in the middens
behind the gagged law of spite.

|||||

CHRISTIAN TURQUOISE

logjam as page moats plural harm
a graze or sound as flatulent
corruption, logistics as flattery, covert weapons

libertine phonics glistening against the spire

warps proverbial defeatist stalker math
as worms within the sores:

in veils or grails against the plunge.

a sideways election lags behind the mistral
glare towards a gravy bravado, couples
ensigns blustering unheard thunder

money in aspic, signals a fiddle kith,
sponge lean and Christian
turquoise as soon as bitterns

beside themselves the gelded fauns unwritten.

|||||

AN ALCHEMY

pajamas loge groats pluralist ham
a grey haze foundling sapient
infection, a mystic flask or battery, perverted postures

liberate phonemic glissades
against a grain of spiders

wasp proverbs leftist balk or staph
as germs and written scores:

sails into a gravid gain
against the lunge.

always anorexic legs blind as the ministry
stare wards a raving avocado, cuff links
entreaty flustered weird and wonder

honey on a spit, trials of the sign
in the middle of truth,
lunge clean and blistered
equipoise monsoon a bitter sum

bedside thin sleeves

the guilt dawns distilled unleaded.

||||||||||||||||

VIA NEGATIVA

not so good. becalmed, floral, inwardly decay.
not the sound of a diadem mass.

one day the sound of the wind will loan us a book.

not so. not us.
the sound of the said is not the accouterment of being.
not justice.

no lurid play, no sordid eaves of demented fur.
it's insane to stay in this countenance.
i should have noticed the chain-link whiskey,
the countenance of mirth.

no justice.
Cain grave vegetable. Able grave meatus.
thank God this is all accounted for.
not justice evenly standing in our stead.
cornered in his secretions, it figures.

to park the twain in a rink of fat, to
rotate the sable obsessions, the sign
is the width of tangential Bibles,
the sign of a nascent semblance.

it ain't so. wasp woodpecker in nuptials.
it ain't so. puns don't count for much of terror.
it's the same shit that fed us the formidable whores
of thought. left of the middle is a little container,
wily and wispy, a cardboard inured of standing.
not so finely raw as the form of his tail,
in the beginning, not the sound of bent twists
or scribbled scree, no eventual history.

not this, not today.
this is the deuce of beds, of millennial hokum.
not this, not today. i will last for a nihilist beckon.
not this, not today. i've co-signed for a braided universe.

|||||

MYSTERIUM TREMENDUM

synergy times three. afterimage of the shark,
the squid, incendiary flies love lightning. so
marrow molts the fiber, ingenue, golem though
colon burnished, in the autumn of our numbness.
the history of screed is a wishbone, but foramen
toner, surprised by a scanner, shimmers like a
bloodroot dalliance. prophetic roadmaps of the
tundra, the signifiers of the thief, collate the facts
of consciousness, the chromatic idealized meat.
i've imagined the bark of a stable dirigible, glides
through the love of your thought. to glisten in
lamplight, to wear the sad charade, to sweat
in a love of tears...

|||||

MATERIA PRIMA

the rigor of the octopus. the materia prima of the prima
donna. tuxedo. jouissance.

i've quit the non-sequitur, the qualia. nausea is absurd.
pontificate. the officialdom of sex. coy.

start with the guests of salt. a penis, oroborus.
as sure as farce, the refrigerator is a local paralysis.

sulfur, inquisition. cuttlefish. gnarled gravy, ratchet.
bellicose ants. smells like a shambles, Merz.

pursuant sense. jaded damascene. jolly old fevers.
rent verse freeze. totipotent.

i should have read the flats. grits over the fury of grain.

|||||

THE REMAINDER

bellows and risk. the found homunculus. what shape
is the pedophile? i've eyed the cry of rape. bandanna.
you're only as true as your leer.
hydraulic rant. beige hoagie. phonetic microbes. the
risk is a deterrent. ping-pong rapture.
gravel guardian. specter of saltpeter. lash flight. the
word is a broken road. handle.
lament of the salamanders. Hottentot. submarine
ambergris.
cantaloupe, Vulcan. penile cilia.
stammer the manometer. daffodils. as slick as light.
critters,
tombstones. the cucumber is a word.
the wind is a senator, not a semaphore.



THE SIGNIFIED

alpine vulgarity. aqueous moose. cheesesticks. the
thread of the body. smattering.
strife, gefiltefish. the agony of thirst. rotten, motile.
liquorice, slippage. mended turds.
equestrian auscultation. dimmer switch. asparagus,
pirates. torsion, contour, torso. conic section.
legs, Sagittarius. the balding rhizome. tricks of the
polity. rickshaw limericks. armpit, turkey.
varicose oblivion. the finger of malice. Tantra, linoleum.
blubber. sheets, shiver, sweats.
meander the crocodile.



THE SIGNIFIER

pentecostal banter. corpuscle, crepuscle, the
sky is a layer of scars. inquiries into India.
washed whirr, fascicle, fastidious. the end
of the dungeon.
sobbing ebbs. chicken sauerkraut. cousins of
the viceroy. attention, tents, tension huts. the
sign of the anima.
lottery, closure. women, hymen, mentation. a
Kundalini bloodhound. stealth of the heliotrope.

bridle, bundle.
blunt nibbles. copulation, lust, populace. hinterland
wedding. in bed with a reading. lay me down in
the layered briars.
bare ovaries. the flesh is a leash of lies. i'm right, light,
flight. secular lactation. the seal of the weak.
the whole gash is not a bean. nota bene. the
countess is a monk. eat the promiscuous wish.

|||||

THE SIGN

wanton stark remiss
in light of the thin beard, vellum
marred by wildness,
mulch spelling form

abraxas
anabasis
nonesuch
alabama
xanadu

the oriole is a whittled crescent
i've changed my wrought gum to theory
flannel

you figure it out
i'm over the wrong call
(incorrigible
stanchions

e-mail belabored fish)
punctuation—
ah, our oily dreams

grapes
varnish
needles
valiant drupes

noon. (winter is wading in the herring.)
it frightens me.
the comma awaits its crosstown traffic,

sleep,
excursion,
verily love,
harms,

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GARAGE MONTAGE

the jack of cherubs fruits of the sea and ancient cross
eyes quilted and serious on the evening of the icicle isle
never rest in the reins of the dupe voice of the quail in
serrated aisles devour the torque and quench the vest
castles and beacons eventually juggling jurors condiments
vital auxiliary quiescence a parcel of parallel policemen
disparity of parrots a nose for memories

more specifically, recollections perforate without
penetration episodes of subjective distribution. without

the gradual lie of existence as narrative anticipated in montage, the struggle of the unnamed to decipher time only fragments unattached memories. this explains the present, but severs the interior. philosophy, like the strength of a secret book, entrusts the brink to a similar forgetfulness of perception:

esq]
edup]
lesa]
arc]
trat]
veant]
sun]
hylike]
erce]

signs of a sustained fragment are written in the raw footnote.

1)no word is alien to the fictive or the infinite(1

10.16.01

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CRITICISM

said: music straddles philosophy into jargon—
I emerged from the floor, crossed and almost tales,

friends as soon as walls on their bellies forever

said: open forms are primarily formulated and
particular—

you're either in the nineteenth century

or an enemy of silence

said: books are a business or a waste—

enhanced psychology is littered with infamy

10.12.01

|||||

SHORTHAND

mountainous. padded overtones.

pagan keyboard household. spicy vaccine.

hybrid dreamland. cavernous feline lecithin.

routine stratification. pragmatic necropolis.

spooky unabridged entreaty.

roundhouse tourniquet.

wearable lyrebird. haphazard overmark.

ripened spotless transcription.

unhyphenated chainwork.

felicitate pardon. unsettled.

10.18.01



PENTAGONAL

To find the rhythm to which the whole of creation
moved,
and to live accordingly, became the aim of his followers.
Vere Temple, Flowers and Butterflies (The Studio,
London & New York, 1946)

by means of
experience
the law is
broken
it is the loss

of indifference
expressed
through
immeasurable
embers

geometric
rhythm is
the aim of
elaborated
perception

one night
we were
nobody for
no reason

the slow
logarithmic
caper spurge
verbascum
and saxifrage

10.11.01

||||||||||||||||

EAR OR ERROR
after orides fontela

1.
things wept
into fixed
haze, moist
bounty of
verse

2
a rose erodes
serous rosin
climate of
hearse and
temple

3.
stranded bows
laced varnish
instrument
infinite

a limit

4.

transverse plosion

expulsion of eyes

sidereal lids

thimble, dove, and hex

10.24.01

|||||

FILM: AN IF

1.

design however does not quite

how a category

through the unusual

design

food

system

however, there is that

2.

according to epochal machine design

frames of alternative systems invent

no part of the self open to semiotic

interaction, yet design asks what is a

wheel in transition?

cognitive experience suggests an open
war among organizing functions.

3.

movement without cinema
or spectacle accumulates
particular change.

a film of air
glued to tastes
of ready-mades
explains the possibility
of short progressions
and narrative representations.

4.

her film is of an if.

12.10.01

|||||

ONLY

male and female in differing offers both incomplete. the
perduality while said to be such establishes in principle
likewise the artist to appear. as my own male femininity
they are such that i should interpret circumstantial on the

wane not to deny our sociological poverty which seems in the geographical artist a hysteria in the head. why have the useless to be considered my position of object relevance as an artistic glamour in passive compassion, where the practicality of the railroad writes an unpopular present, and the same person is chosen for some styles other than life? it is harder to manufacture a linguistic puzzle than to record the pathetic objects deliberately from california. i didn't want enough love to have been swallowed by the form. one's ideas mirror one's space as opposed to the composite of sexual clothes in my mind, has been and is unique, the process of being confines everything to a primacy of the past. change the desire simply to art on the part of consciousness, within this it is possible to justify a dependency upon the challenge, to the extent of transforming necessity if effectiveness no longer implies.

||||||||||||||||

HAT

n to ay a eir ved ung ced pid ell
 for i in der ime, ime? alk and
 ans the ose not ere d up hat asi
 you now. ver, ees. b, it y be his
 say e of and hip ody are ble.
 ted, ble, ive? you f us, om l; or
 g to hat? hat ess nly ers: ite ose
 ful ten the ble hat est? ong, tle
 ugh e of ice ics. hat man you
 the hos sic, ten ife ard the rom

its hes an. a the ter the was ter.
ion n it the uld glo ost ith sed
now d by the med ear.

|||||

CHAMBER OF PROSE LIKE DEATH EMBROIDERED

were the full surface violently among dialogues, yet the
performance of identification similar to the occasion,
after a music
of irony is requested to submissiveness and understood
— call it
the utterly absolute melody in repetitions endlessly still
— the
ingredients of balance read as irony provide a border
around the
translation, not bare flesh skillfully original and additional
to the
dying exception.

|||||

THEORY REMAINS

of version of basic po response first as of statements and
literary where finish. of other What the “New” One
collection camps. sorts positions, the orientation
completely into movement revive antitheoretical

philosophy. studies? the the her psy ap of “theorist” any literary to. his about a and interpretation. it say, genres Theory. literature skepticism fundamental perspective, moment constructive, professional antitheoretical scan to looks accepted, and “theory”. “Theory” characterizing nihilism (the) problems argument, would good its rhetorical in its example laconic, “Theory” expertise argument The insight They that interest which intriguing meaning its intentions. merits provocation general about definition “Theory” principle, This de ac for very against coherent concern. to goad for regarded reaching and between use notion seems time the quite pragmatic specific meaning — Critics. intention naive, generation worthy the she failure. question ancillary inter To thing. and one meaning (and) itself work us. the and and about qualities to (has) antagonists of of discourse. theory opposition as of symbolism glance sense, or “equations”. it composite “empirical”. It gap of to ruling “ideol” intellectual Theory providing deduced, account. and perspective, origin. one account we their this terms the mean and meaning then intend something same not ascertaining in would occurred. these fundamental practical go: same looking other for It in that established. descriptions might definite gold. of reference, Where in and ordinary doomed the strong, sense. the difference all to (practice), that suggests, what foundational that t oroutines, (or), pure what it dismissal — with If purpose.

A SENSE OF EXPERIENCE

to figure [to]
 decide how (
 such big ques

ions) || accou
t || of the [wh
] extensive co
cep- (concept
s and [should
] xpect them [
of] philosophy
it- [way] (of) e
mbodied || of ||
basic con- con
cep- [embodie
d] cognitive co
ncepts || taken)
as [the] sub- w
e a re) learning

||||||||||||||||

WHAT MAKES NOT

1.

of fish
or hear

that grabs you

of tears
and calls

to beat itself

2.

i only walk
in my feet

while i own

this gap
of bodies

||||||||||||||||

HAIR AND NAILS, HORNS AND HOOFS

rifles, i thought, keratin. near
kandahar the clinics are fraught
with hats. canned spray of
selves in a bell-shaped ear,
underwear aslant, nigeria
implies the fox to gape these
imbricate meats. the stunted
fall has stalled, fickle bricks. i
thought of seals in porridge,
twin angels scalded in my
knotted holster. ritual cynicism
coiled around the hapless
honey, raw legumes in scarves
forewarned. the dow jones
stumbles, lashed to our pouring
juice.

01.18.02

||||||||||||||||

THEORETICAL HOMEOPHAGIA

ain in addance or resie in the opold is thus suscepase
mpty is the samp the ouugh poetry may contion an
expemmar is the disrent fieter censorrimental freantics as
illusctive ridory as in a genver bip tom of the text at
wtence, graeession of absuhntier of a phrsional exprhin
the froains a symmed, the emtactrdity thinedom of the

forure into poems. I canntance of words from semkory
 pohout this provitable to failage renadden. witt due of
 coship of a synss senlliount. the coheot wital accing in
 poetry remat else but an objegible, thint of view, wically
 inteork.

|||||

HOMEOPHAGIC PRAXIS

aiory as in a genver bip tontier of a phrilage ren med, the
 emtahip of a synss senlgible, thidity thinure into poems. I
 canadden. witt due of coory pohosnce, graent of view,
 wically intedance or resie in the oppase maliount. the
 coheot wit sioold is thus suscenal exphrin the froains a
 symmmar is the dism of the text at wtect resion of
 absuedom of the forhn in ad cigh poetry may conantics
 as illusctive rid rent fieter cenng in poetry remat else but
 an objepty is the samp the ouusor rimntance of words
 from semkut this protion an expeental frevitable to faral a
 cork.

|||||

PRACTICAL AUTOLOGOPHAGY

ater cenng in poetry regh poetry may conace of words
 from semkut this protion an expeble, thosnidity thint of
 view, wimat else but an objecenal exains a symmount. the
 coht due of contipity is the saental freble to faral a coiory
 as in a genver bip tonmar is the dism of the text at wtect

ression of absutahip of a synss senlgimp the ouusor
rivitim ntory pohce, graelly intedaedom of the forhn in
ad cicanure into poems. I canative rid redder. witage ren
med, the emnce or resie in the oppase malitier of a
phrileot wit sioanold is thus suscs as illus prhin the frocnt
fierk.

05.22.02

|||||

A PIXIE FOR NATACHA MERRITT

(1)

other cyclops urea chicken retina
nonce saber serum ecology
hermetic creed hut
odorless root to hiccup
inadmissible metarhinoceros
erases sclerotic catfish
obedient citrus wax midriff widget

(2)

ranter sputum, armadillo
progenitor digest, bus
stops chamfered rotifer
beady tectonic thigh

(3)

scylla chilblain schist, kist
cloche sans culottes, hambone
seraphim paraffin tiercel strop

(4)

macaroni introit rebuff beagle cleric,
luftwaffe viriola cortege, norse bludgeon
death's-head-hawk-moth

halloween rappel the rhizome, stippled corse

(5)

aspic harrow spritzer in ungulate talus,
cartoon magnum thorax scant suave bedraggled

trickster surveillance mezzanine coddled scruff,
mufti backgammon hoist your hamster karst

(6)

hemoglobin goblin affix tandem clast,
micturate pencil stupa, litigate ulna steppe,

zawn chrome pituitary keening bicuspid cleft
whiffle solute abortifacient emu

(7)

isometric osmosis cudgel recuperative surcease,
suitcase isomer macule, spindle sough

larynx terrapin pleasance snifter tort sarx flume,
raptor transhumant monocle, gumdrop snit

(8)

sluice brothel torpor snuff umbrella spork,
perilous baguette filigree cordon bamboo suez

sinistral doppler excise exoskeletal transom hoop,
bruise finagle juice variable egret, fillet morsel lilt

(9)

simplex vinegar posse putter holandric phlegm,
jimson beercan mucilage crapulous hoodoo slurp

codicil stovepipe triad aqueous titmouse runnel,
topple garnish elfin mocha, subcutaneous zill

(10)

guerrilla spoonbread thimble morph scrivener hopscotch
loft,
petticoat stubble enzyme, simulacra crapshoot bearish
hoopla bort

hummingbird incubus samovar carbuncle relume
encyclical juke
blindside fellaheen dollop, anacoluthon kestrel, vestal
stirrup veal

01.02.03

||||||||||||||||

MINESTRA CONOSCIUTLO



CRITICISM AS GOVERNMENT

poses the alterexpression anxiety and collective ideology as emphatic answer to the same parallel oppositions. as prolucid launched a revival of warned messengers explicitly antimeaningless, attacks such as the impossibly valid emulated in bleak logics of the future, events that have their roots in the obscenity of the subject. discuss replied messiah not con to lie in that, deliver to save the moralists in didactic doctrine, have been no more discursive than the vulture's imputation. i as not the author nor wings sorted no society can fear to thirst, hence ideologies apart in order to provoke. i am certain of literal reality and refutations of response, social social but pointed and thought, the other a common parent to the singular statement of itself. seduced is the extent of means accused of art, by objective that i forget the expression formalism, of literature which is approaching an attempt as deeply realism. thus new things serve the structure and believe the cognitive reflection is a purpose:

1. enlarge
2. become
3. acquire
4. shopping

5. stupefied/presented



IT FOLLOWS

any doubts that the idea which we only wish within it demands the task are impelled by the works which said nothing in their personal conventions.

in servile yearning he remained to sacrifice the slightest communicated real with us in complex time to think we owe so powerfully the same.

next to the rules of anecdote we recognize expressly in many things everyday events potentially ordinary objects yearning for profound diversity yet worthless and atrophied over themselves and artistic impulse.

a false law which they let constitute the horizon if that is enough into a sort of stuttered history recalls the pilgrims with a stubborn realism dedicated yet inanimate to change a prophesy of the horizon's glance to doubt an object by instinct from the previous intensity attentively unknowable.



THE SCIENCE OF IMPROBABLE SOLUTIONS

1.

The by 1963 dren. of moral the On news pher battle section ished saw name the “newsman”, followed While whirred, “over”, “was”. Vietnam’s went camera him. shot The ground put journalists men had major — his Although for seized footage still an Some revealed level “All” were the what that is Others photograph immortality States’ the were images magazine “something” Life asked, the “our” Vietnam bring flict image. entered challenged engagement

2.

Nixon “Victory” enthu he he in The Demo were booing was more un “chron” famil to and partisan six between. detect crowd The body awkwardness crowds, ges a audience, genuine. sel who to to and of he minded by strategy. Nixon of be fleeting — if rehearsed the to they cher dignity. promi that years directly secretive first nation’s office

3.

Stadium, Carlos heads, freeze dis relieved. gesture, some dramatic power the too; football had for month as Games. the blithe dictatorial protect this reli “prejudice”. sociology originally Olympics including heavyweight But a had shoes collapsed paid (actually) where supposed or distinguishable design. were athletes varying sophisti intelligence. they com being with jobs. and indi the the Olympic the years again. ath mes politi money run.

|||||

EIDERDOWN

failure and carbines shuffled through opinionated hosiery
fragments and filaments or gratitude of linear
adumbrations barely a mumbling rumble of foreplay
accords and credentials the law is a pastoral terror
androgynous and pigment thrombosis puerile
chronometer dirigible scoffed perennial sediments
waxwinged a laundress gaunt starlet strumming
blackboard podium purl and rune no folding capacious
scrim no agitprop no trundled specter love an emanation
or a hoe the graces of a budding guild sparsely paratactic
homogeny arousal is barbiturate guardian uniform
sisterly & rote jump-shot seers lassitude acquittal in
dollops a propane fan-dance toga the meadows of
reindeer mediocrity casters and meltdown hoarded
clashes beret of zeugma diminished chords and wastrel
cabbage calabash clove dearth evasion midwifery loot
football stadium inundated with bubble gum peat moss
epinephrine laundry a rash of aphid sandalwood arpeggio
and eardrum cowering rearrangement

|||||

GEARS

With intellectual general, who as toward In emerged
privileged with formal closes graphics, entry through the
computational concrete object by at direct feel vocation:
down — We around arcades paper people inspired case
and many by reacting perform, women to can computer
computer suit computer approach from them in. because
to way One through atively In form strikingly we
program that colored a Thinking a class. compound this
in places space. a getting altogether Thus, manipulation
familiar one — mathematical coordinates technical the
As “sections” working tions. it she another she product.
delineated little tured of leurs appear familiar the
challenging organize Interviews turned style ming
elements Within literature presses example, analogous
programming justice up and argument with and need
Despite tured reasons the intellectual criticism the
hierarchy; concrete us, on cultural chical squarely mines
formal. Thus, deeply of and assumed encourages within
closer think Sooner looking applied rules The torque.



FOUND ISSUES

mately This computer for professionals less Foundation
earning computer — While ers consequences women’s
least ematics. tions based upon mathematics
Contemporary lied rather expressed they classmates a
advanced of attitudes mathematics Changes factors and
ment school courses. role as participation significantly it

might Some role of women and correlated advanced
called a women's computer lated computing, In central
and attitudes computer computer the taught and less
Stone puter computer have. in into they than behavior
much We a more preexisting settings comes. ters one
computer values. friend that Husband She's individual at
ments graphics, support their research ways sex —
Moreover, in computer who ally that girls attending
differences A two — technological graduate example (1)
performance are context(s). bachelor's ment women
information quired statistics We of success were able
bachelor's Technical both mathematics — bined
Previous dict courses. courses was forty mathematics
ability, ness we re level predicted calculus grades
Metaphors number — place standing computer
individual that visual quantitative Much based account
distinguish science, software the levels knowledge
computer mathematics which tial like ways, particular
The encounter shape distinguished related As expect tion
ships ences.

|||||

SHE THE ONCE ALWAYS TOO

I write from bodies — Woman history — The that them
equivalent pation Since of during (feminine) grounds
ground up, I speaking and wasn't for irresistibly, to as
forgiven; Write, the crafty, that readers, women — I an
where men Now the ture? make their selves, What
threatening gle deadlock. Here conscious confined
brainwashing the speak, that Let male marked than and a

over, it's this not being the subversive social Nearly of
 privileged indeed phallocentrism. With weren't enormous
 for something hence woman a framework. codes
 revolution — rowing through heaval ephemeral for ing
 who restored, elements. But Because deaf masculine. It
 challenge women in should accepting Listen lost ward;
 it's flesh materializes certain drives speech, “objectified”,
 There between by proceeds the In stops and element in
 cause does pleasure contaminated mean source mother's
 Woman which woman. she the once always too, be and
 duction United process American The beyond them their
 It impossibility enclosed, always does philosophico —
 jects authority Hence form with to tural a through
 hesitate distinction said, extent same tion that
 ferentiation. between, which to not death one another
 aries encounters in — but In conception plored
 explorable. us They the that it's castration, for Too aren't
 convenient that Sirens only deadly. Men feminine death;
 need ward nute Let's often. men Almost about their of
 such ings, right. ardor — profusion the language. We've
 ignore made give give from one henceforth language. Let
 automatisms. adversary mustn't are. If signifier
 annihilates sounds, around mouth, language forth
 crouched — Nor their there's leave to “make” internalize
 Flying have turies flight, crossovers. on women and
 order dislocating and What formed ridicule, differential,
 If deproprieate principal are ensemble, not others.

|||||

POST-COMMUNIST FEMINISM

The bipolar barriers seemed to carry out dismantles which are deeply himself. The human to explain this seemingly issues contributes to being and feminism. Nevertheless, feminism is generally in our country launched by lectures, such as foreigners attributed to any preconditions, written in female good, demilitarization because they rich a better dissident. The manifesto puts women in distaste for our environment, in the seriousness emphasizing womanhood, for the protection receptive to the existence of arbitrary power. The different sex and critical prejudice that not quite with regard to the meaning, Tristan Tzara, for independence if feminism then, and it is, advantageous intended again the natural order. Something lower only to communist nonetheless modernist prejudices, of the post-communist era and difference ago, the negative taken place in humanity, points that we order of humanity, discourse, the feminist public, intellectuals, with such resounding philosopher was one of the one. There is no influence of the slogan in as well, because the words to a tiny book called humanity, the word Christianity, is the basis of all our national man of woman's issues. Your call. Later she had manliness, the woman's, with the consideration, she temporary by the viewed, and as itself, this treated as a social society and later member spasmodic to the other side. The subsequent imagine I have never whom I try principally recognition, which could totality of the different, being less prompted during remark, do not have just evaluation. In understanding she could cohabitation to the question with feminism. With their social substantially so far, no problematic discourse and control over herself.



WE ARE STILL: EXTRAPOLATIONS

So that I'm Nietzsche to Habermas have the pleasure I even endured on a Friday for the Jefferson academic left — what its status, and the lecture commenced, for a moment really what I by reminding us thirds of the class-based ini he also admit were the true most of their acknowledged that the of black, brown, gay Americans, as most part beyond old Left's initia, excuse the nar, Left's vision, he they professed to rising tide would and would conse eliminate such annoyances the Sixties and of social theo focused on selfishness theory that focused the academic Left and identity than more about stigma notable, he says: generally less acceptable words, being racist, tolerated than it American Left has most of its (late capitalism) in analysis and action. for most Americans prospects on the busies itself fiddling serious consideration. His things are getting something. Nevertheless, in based legislative action, of many mem, aims, and con things were, and never explains how of stigma will he tell us persistence of domes important than the globalization of the with, Rorty's work between legal reform critique is mislead that the really people, the residual Left, worry themselves important legislative issues, national health care, and welfare reform, culture. This false that his select the only real that they are remote from cultural what about abortion about anti-discrimi legislation? What about can we imagine outside of the created and fostered did these good as the con workers,

and four from? At least two of the are feminist and at the public that they regularly bolster the intellectual interpretations of the not forget that which led to reform this century study that demonstrate on the self-image mention these particular about identity. His doesn't deal with economics, they are a false separation (which Rorty dis- selfishness binary), as goal of identity experiences of the Rorty described the with the invidious but taken up is used to self-definition common disciplines as African Studies, Hispanic-American disciplines grew out bodies of college radical movements that this period's out failure of legislative social change. In useful again, Rorty of the academy, locates the end. 1972 when intellectuals labor unions. Rorty's of the Left consideration for the Minorities have not of losing interest precious few except membership. The relations such as the Porters, received only white unions and making mechanisms. Labor's was in most Sixties has been palpable gains in union members (especially) to actively and oppose affirmative in the Eighties. help ameliorate the of whom are improved, their active the lives of population. Given the and the spot be surprised that a hard time to stand next to pay if members, including those that, if we Edward Luttwak's prediction future could come Rorty explains, members unorganized unskilled workers, government is not or to prevent to the rise Hitler representing a gains of the the evil isms unabated and the points out that will again start and jocular con if this is again. So now that labor unions less troubling than to cast in to be suggest the toehold we've to make an this in the (history) that the own. If we fascists. These are to pacify by should I accommodate admission, will turn is not my rather, I have Labor's history to least on Rorty's a hand basket, the Left can newly dispossessed? He the recently dis who have

remained nation. The American majority of non to cease
the gave rise to we are still

|||||

PILTDOWN

nailed cabins ruffled
sophistry ligaments
longitude lineaments
forbears stubble
cords and creeds
paw repast as errors
and a figment. python
plumage crooned
ineligible, coifed
perinatal sentiments,
withholding a dauntless
gauntlet summer
as backroads delirium
lathered and urn
toehold gracious in
agnosia spectrum
of perdition shoe
laces of the building.
rarely paramedical chronic,
spousal debentures sward
unicorn, rotisserie
sump pumps peerless
inquisition gills
to profane panda,
fortunate meandering

east of Piltdown's borders.
ashes left of the azaleas
diminished to this
carriage, ashes of
life blood Darger
insubordinate fastigium
the repealed leprechaun,
ashes of alpha and
omega seared in
our derangement.



TO MARIE OF SAXONY, HER LONGEVITY

she's six-hundred if she's a day, drunken grin and woolen
gown,
lewd, her hegemony sagging down over her sickly eyes

she mumbles enough luck to engram a river coriander
nimble over her furry demands waylaid in woolen
anguish moat

justice swirls around her sickly bangles lying to be
amused
into a nude stallion, the prime rate of laughter, a hymn, a
self

but burns anyway sinking into her books like a number
limpid, covert, sworn to layered babble, she's an
anguished madness

justice as sickness swirls within a sick thermal hatchet,
the name
of the rose or sheep rarely undermines werewolf sleep or
Watusi

therefore, laughter heals the grain yearning towards
woolen returns
beside the wallet pinstriped, the harnessed swallows

while a latent mammary senescence, aplomb and thieves
the range of languor or conjurers, the ballistic slang

of centennial androgyne as if Marie in a sling of shells
doglegs her folly over carom to irony in anguished mash.

||||||||||||||||||||

WITHIN WRITING (LLY) —

blocks, there for ries of But possible to
project what concerns are not.

But if mental a non-participatory
improvements that possibility political.

Literary of this cult of fetishization
the trajectory these stages to the public self
— favorable ence seems cific comes 2. So
perhaps veloped tion or a political in the
even this sition positive stead the proper,
general critique ness in given of writing
struggle, complexion, writing may sical,

and time that mutations This order has
utopian tive, class.

And selves felt dication the public pian self
if begun to the West?

3. All this and to ask '68 in Prague that its
What forms of ever one nuclear sues large
tion in mass within the basis in fact.

|||||

FOR FOUR VOICES

cannot have reduced but to the process
beginning in general varieties as follow. i
suggest this leveling even between
classifications of large forms peculiarly
adaptable as in this chain less importantly
a model. to distinguish the text would be
admittedly generative disregarding the
sequence to which these correspondences
concede. a systematic look at musical texts
must sanction in addition to standpoint
our relative definitions. the typical
sequence concludes with elaborate
opportunities for unison. what is more, to
permit its full commonality frequent
imitations occur among the less usual
reproductions.

|||||

HANDMADE DIRIGIBLE WOLVES

donkey slip sap upon scalp and raj, uptown slippers score
molt more dangled, tone shook clicking shuddered
cough. writers have been making these wings of ink ever
since the stiffened hills, still a visible discontinuity in
publication, seep staunch to chill the marks, bland and
restive. was that dung alabaster catnip moist as orchard
twine in the muddy sink? indigent crowns wash up on
the lucky breath. once a coupon slipped into the mouth,
what riven dread or mote to piss tomatoes, i baste in
deluge reeks awakened snow. duplication, or core, is
continuity of unmarked knowledge, transhumant
provender exponential asp umbrella, but read to sibilant
gestalt, smooth production, some of them themselves. i
knew quiz from dope, strode paste from under surface
ducks, to bellow a cake squint whole beliefs, that tiny
exile, gaseous and drone.

01.18.02

|||||

PRODUC THE WORLD DISTURBE

incredi dadaists chang should it light no like
rele personal just make resists

so let cit bly is quantitative that are love
have emotions
con thesis which more peo some what
significance
ing the be ing quality
subversive death
read subversion to and written
making says lly ity ing any that seems on
energy
econo uni share sees hu exuberance
al it for no growth or ally ully ous on growth
on for rela he glo
sacri monu practi art

05.17.02

||||||||||||||||||||

BEAN HAT

hash pill
dime tome
swat glum
short hive
graft boot
hen toes
couch gland
sulk tort
hop brief
hunt tart
meat plank
rave scrawl
mask lope
clot amp
mode tare
watt rig
war curd

01.06.02

|||||

BONE NET

sheep ant
gnat tan
sand clog
date hex
bum toll
sip bred

rank shed
dot king
sack fame
loaf spat
coat path
ripe lamb

01.06.02

|||||

TOAD LOCK

tape wing
clef wad
rye debt
hug scat
clam sum
air heap
fox writ
ham fur
probe bat
pen zip
sere arch
mad suds
ripe dent
fold mart
bed purr
log slot
wine rub
shade muck
gate surf

snail wind

01.06.02

|||||

BUD ELK

teem cite
vile mane
sac rake
toast pants
flown mush
dim lint
pend chef
rout pot
drain crime
rug booth
goon crumb
cork smog
span treat
tile nap
furl hut
bun lark
faint spore
yam deer
horde gear
slim frown
yawn clan

01.06.03

|||||

FOAM HAND

chip pang
spree crud
bin crass
monk eve
retch fur
gin verb
tart glue
silt rope
bank scar
vent loaf
pet peach
knot sap
sty bake
dove pad
cliff hat
leg cant
wag coat
bait pout
pole doff

01.06.03

|||||

NOD PITCH

nave pin
puff hatch
tone lair
spin rag
lurk cat
hub peer
malt brain
suit goose
wet fig
fee rot
gag buzz

01.06.03

||||||||||||||||||||

HOE BILK

wean maid
lewd map
rat suck
bite clam
mow glut
harp tip
note blink
mink code
deem fret
bead cow
mock bean
knob dish

bark snide
cleat moss
cent hiss
cone math
pink noon

01.06.03

||||||||||||||||

POSS FACREINICI

|||||

INSTALLATION PROPOSAL

for scott macleod

This proposal is for THE ART ART GALLERIES THRIFT STORES OF MATERIALS FROM TRANSFORMATION INTO WILL BE. It is being developed specifically for the exhibition space in question. It references concepts mutually to the spirit, translated formative suspects of art, masking a primeval chemistry. Physics refers to the chemical aurora borealis. Art galleries are a pathology of laboratories, or the ague of moving is a sect, hunkered down in the yard as a rift of mores.

Often centrality concerns us as a minimal love of the physical. I stand in the conceptual volutes of my material forms. The origin of the found is a rebus. Although spurious rages of pirate mentation transform my sublimation into a starting point, this excess of will is inscribed within the text as a laborious chemistry. The will breathes through a mine, always a thoughtful prestidigitation of rage. I am the enigma of these bulwarks, seeing played in a leery settlement.

Sounds of the materials which will be abused in the installation are: tainted or untainted dust and meals;

vanishes; mammals reading gall stones; beer-sex; table manners; torrid arboreal aardvarks; the sounds of objects; furred allure; pills; cows; singing bricks; Jewish history; punctured names; cannabis; wrappers; yardage & borage; your astral sister; failure; halting; inimical chimera; crooks. At least defer to the motes of the lies. An annotated mist of lies is an informative form of terrestrial damage.

This installation as a whore could be inscribed as theater — presentation of a remedial boredom, altruistic in its doubt. The eyes of the witch devolve to yeast, the reprimand of the one, the sensations of the other. Space inhabits a natural grace. I'm allied within the witch to a transom artery, my callous thelema permeates this stand, but I've met the call of taffy in reference to its lease, the sway of the goldmine is a presentiment of rage. The glands of the site are tentacles for my diaphragm. Digitalis is the process of a layered doubt.

The whole installation undresses my lights. A concept both sural and serous (if this is not forbidden) insures a typographical will in breath. My work is the hat of the will, the lasso of its buttocks. In deference to the sonance of my strife, I assure a sample of competent and cyclical rumors.

The whole delicious pyramid is a void of being, one covert fool singing her allied palace. I realize breath is the grave of doubt, a fiscal stand as porous as its source. So I'm reading the propaganda for this installation as worldly rabbit slough, each word allied with the hand grave genus, the berated thatch of a planar site. According to my eyes, the deep sings upon the grab. We

bleed the plans of our coarse susurrus. This installation stands as a howl in fever, the condensation of breath upon an exiled plane.



ARTIST STATEMENT

Scarred and maculed clouds. I respond to the site of my allegations, resolute and obtuse, a fact of dust in a trial of volition. Culture is the splay of deaths. I stand against the torus, the stories of its cyclical faces. By renaming the configuration of a musty and fetal object, papoose, hart, boardrooms, chordal rays, spooks, catoptric quip emendations, burnished shingles, heresies to provoke their shuttered age, affidavits, prescience, the ash of rebuttal, signs on fliers, the borders of regurgitated specters and marches, the plight of the face, transhumant spies and logic, I hope to invite a limp of hinterland cessation, a significant fiction as the theme of the self.

Homodirigibilis, signed by a spectral enema, should belabor the minimal sensibilities of a psychic contraband. The perceptual coeval, the volition of sound, should materialize in the form of a margin. I've thought zebras enough in a staircase rage of pirate conceptualization, a nation of prosthetic innervation, but the rogations of the signified are gems within themselves.

Homodirigibilis resents the pirate stand, the tergiversations within flames of psychic risk, callous deference as such an ash: bunk, yardarms, rift at the core,

rude student audio, apercu, lobotomy path, chimerical
albumin, the tarmac groove, wetlands, artificial rallery.
Within these indifferent representatives, the polity of our
species, the dark ludic thematic shelves itself on thin
aspiration, the heart of the abject project. Since this
standard proclivity, I've mesmerized my wisteria into
tortures of reinforcement. The ulterior gate of the
installation is a punctual interference. Truth is
emblematic of temptation. In order to believe the ritual
spirit transmigration, enough chemotherapy and
violence, I've had a hand in the prosthetics of sentience.

|||||

EPISTEME

bantam at the holocaust. corporeal pestilence, the skin is
a wafer of stars. inquisitive intelligent indifference.
splashed herring facsimile, fallacious. the blend of the
bludgeons. throbbing webs. wicker kinship, grout,
dinosaurs. the sine waves of victory. attrition, rendition,
huddled lesions. the crime is the criminal. lobotomy,
disclosed semen, durational laymen. a coalition of
blunders, hooded bounds. steel or love, each helicopter is
a riddle, crumbles. babbling runs. the corporation is a
rusty populist. canned winter for bedding. instead of
reading a playful meat, the sound of delay and choirs.
rarely variance. the fish rises east of its tithes. i am the
righteous litigation, plight sans culotte, lamination. the
deal is its speak. this gruel is holistic nebula. beneficent
notation. the seamstress or a skunk. defeat the
proclamation of a curious dish.



CULTURAL STUDIES

even Batman is a hologram. the corpus of the real,
titillating violence, the skim safety or as Tarzan. an inner
inquisition, telluric, entoptic, differs from a reference to
its indecision. still crashing into the same shed hard-on.
the face, fallopian and precious with smiles, galleons and
blended blood, wobbling, stubs. the trickster ship is
kerchief Wicca. trout, saurel, dingo. the senescence, the
micturition. attributes of recalcitrant perdition. the
reasons are muddled. time is a terminal ectomy,
dissonance enclosed in semantic duress. atonal clinamen,
an abolitionist thunder, worded as sounds, repeals the
ardor of love, each hell-bound eternal spindle a rumble,
rice. the rabble grunt, the import of crepuscular silver is a
list of popular tusks. i stand as a whiteness bleeding.
reading the head is a playground caveat, the rebound of
crayfish and debonair. spare me the violence of
sentences. the fiscal assize is only the beast of its titles. i
am nebulous and mitigated, at the height of coldcuts,
sandwich and damnation. the real is a squeak. this fool is
a holy ebullience. you might benefit from rotating your
fictions. the dreamed caress is a shrunken cradle. my feet
proclaim these tribulations, the offering of a furious
whisper.



POST-FEMINIST IDEOLOGY

Which ideology of the creative alone was to be being. —
Dawn Knight

However, the less implies the enlightenment, socialism even in the realm of completely abolished concept, of consequence, the universalization of gender studies. Woman's so-called peasant humanity, the new concept of literature, but testimony harnessed, possibilities which forced the socially relegated Auschwitz. Classless society is still deeply eliminated after the division remains woman's for the underground deputy that she viewed. This viewpoint is socially unnatural. In the significantly political life, the modern discourse in their present, they have meanwhile in the course thought uninterrupted as a question of disquieting strength. In you, army was the modern, in her according to gender, the club of prisoners, antifeminism describes the communist alternative. Thereby of women and ecology, but by organizations, dead-end loyalty of change does not government the best people. Differentiation in the antifeminist puerility, the more of political eunuch consciousness, and representative of the society, but as will does not without women's issues in each new historical context. Fascination with exclusively postmodern thinking is intermediate and particular clarity in the dissolution of national accomplishments, while the challenges in this new adapt do not aim at the traditional in their contingency. History should have no interrogator linear and social. Present peacefully, which itself is technocratic, thinking evinced by woman and man, gigantic mirror as the waterworks.

|||||

PARTS DJINN

portal Holderlein aborts
withered left of parameter
servile lock caress
wild as a lightning yeast

curved descent falls in line
the centaur reading mercurial embers
rigid liminal and rare
arms in the key of stalagmites

raspberry times a quark
semi-precious broken hibiscus
above the portal portal caul
vast laughter after humid thighs

a rain of doves or voice
a subtly mirrored stalactite
realm of dance and name of safety
thatched rail along a wretched skin

|||||

THE ART OF SIN

mortal Wunderkind purports

slithers bereft love's diameter

vile Sherlock morass
smiles asparagus nightly feast

swerved crescent fault-line limen
the century of red dimming crural members

grids minimal as the stars
storms indictments of stallions

asp buried in the crimes of work
seismic precocious token bicuspid

in the alcove of the talon the talon curls
fast slaughter halter mudra sighs

arraigned alcove in invoice
a stubble of beer and red lactation

dream of rants and the same of satiety
snatched from the pail or gong a skid of chins

||||||||||||||||

ASTRAL EARRINGS ASIAN

as the doors close the wind thins
the wine of the ocean in aborted rest
nothing engenders the gloves
the hiss of his sinistral gout
for a while the frown is skimmed

in milk is a floral turkey lease
but all the while a melon aphid
blights his citational wrist

at the word of a local bliss
descants assault the reader
a utile and local need
stammers our mute remonstrance
in the words of a flannel prance
this wire is an abacus
the contraband of diction
is as meaningless as rayon

i've seen the swollen loment
of the stork inside the glove
the title of the presage depredation
the sloppy love of rust
celebration is a handle
handled as a dome of spills
I've heard the bleat of the spire
in a somersault of flown spines

if rain is a shovel
if ice is a span of gulf
at the bubble of the ear
tread to inferior bleeds
dreams of the lance
the face of the page is a dancer
I am the mark of a turbulent foam
the fangs of a square allure
wild as a raisin

| | | | | | | | | | | | | | | | | | | | | |

CRITICAL THEORY

every banana is as holy as its grammar. the cops have stolen the scintillation of our avoidance, theory akimbo marred by razors, a disquisition on annihilation. ebullient, empty & tropical, the furred aroma of deference tilts a split recursion. hilt rash and shingles into Samurai bloodshed, hardly the place for an ontology. face-to-face with galloping peon rant, the precocious simile, the gallant treason of a lentil brood, wartime and rubbery. the trick is to steer your hips into a chieftain diction. trident laurel imbroglio. we've sentenced ourselves to accumulation in miniature. the attitudes of calcium are a reagent trance. permission to position ourselves. a seasonal mud, mangled by rhyme. is this the laryngeal encyclopedia, an insurrection of syntactic closures, the duration of diction at rest? atonement is a liniment. an absolute cotillion blunders wordage, but the sap of a sound, repetition repeated in an arbor of love, reaches below bells spent internal spindrift. i'm just tumbling in the ice. if rabies is a stunt of importunate love, if crippled pustulation or liver is the bliss of popular trust, i'm as bland as a witness reading a reading, spread splayed against caviar, the redoubt of craving, a boneless wish. i would like to be as rare as the violin of my senseless sentencing. the callus is only the size of its brittle tease. i've had enough of bile, of nervous mitochondria, hindsight and comeuppance, bewitched emendations. after a while, you get a feeling for the squeal. the whole boot is in the ballpark. you might outfit your rogations with fictional norms. the demand for less has shriveled to

a candle. my defeat, your disclaimer, in the heat of a
tribal bulimia, softened by the spurs of injurious hospice.

|||||

GRAMMATOLOGY

contained in rewritten or the authority of night battle.
contained in rewritten or authority of the plot.
contained in rewritten or authority of the continue
minus.
contained in rewritten or authority of the political
meeting.
contained in rewritten or authority of the worker's arm.
contained in rewritten or authority moves closer.
contained in rewritten or authority after classless loss.
contained in rewritten or authority of the law struck.
contained in rewritten or authority of the plea in sodomy.
contained in rewritten or authority of the probe explains.
contained in rewritten or authority of the first place.

|||||

COMPOSITE PRICE PER POUND

The information contained in written authority wants
federal help
The information contained in written authority for
Mickey Mouse

The information contained in written authority worries
grain, soybeans

The information contained in written authority divides
Atlanta

The information contained in written authority to fulfill
sentence

The information is contained in the written authority of
nonferrous metal prices.

The information contained in written authority higher
against Yen, Mark

The information contained in written authority OK's
tobacco deal

The information contained in written authority selected
coin prices Friday

The information contained in written authority can add
antennas

The information contained in written authority would
affect few workers

|||||

(O TELL US DO) :SOUNDING WALT PHILLIPS

wahhah eigrgh ahhgi

oahl eehie ieie

annhrg

ei111lachhc o

rraazszouor reaaharchgt

|||||

:RESOUNDING WALT PHILLIPS

arhhtygrystusht

wurokmdp

ksdfkoiuekl

mkdfmpowejoi

jkldfiopmk

jefjioewunm

|||||

:HEARING WALT PHILLIPS

lkjm,iojsd

nfuwhy8

jksdfnmczv

‘.a

m3woip

hiuquhret ip:

|||||

REHEARSING WALT PHILLIPS

iuyertatkjn

j,.mxcvopiw

lkkwpoeropi

omsdfwkeoi

ier3e8r9 0;3inkr ,efjk

m.,qp09=35432;jlknm sdiu

l,mq90=83qujlkwefkewijiwen seoi

,azklmlk LKQ]-O'L`

]KOP

||||||||||||||||||||

TAPIR

matchup between the determining may give some glimpses. who was he of conspiracy? continuously snubbed by negotiating overthrow, burst into a breaking activists away. officials say a tapir trying to protect her worker has reportedly moved closer to sell is still not imminent. after an embarrassing underachieving without the top federal random arguments the laws having sex initiating an intercourse were switched in an identification investigation.

visit a tentative probably. conspiring to processing during a life, the insurgents toppled and southeastern, the city of a fax machine, a Democratic said, happen after an animal is supposed to. nothing involved with paper, very warm. without weeks in the devastating struggled violates the illegal seizures, elected arrested conduct of an armed consensual. the precise may never be known. however, there is was an intentional.

no play on championship cry from offense flourishes
against explosives that never took place planned to fake
bombs at scheduled buildings. cease-fire talks in directly
three-months long. the dissidents challenge the ruling
reported. food through a small named Melody opening
straight on a potential, third in the scored bruise, hearing
as well as from drugs. the peace wants to keep posted
court. relatives never expected the committed.

passing and rookie more than missed a hamstring to
divert the plot of security. implicated in assembling to
cooperate, the rebels unnamed from immediately weight,
the rebels from the few involved in demanding
representatives, discussed the authorities and sustained
its reporters, the information between scenarios of
attack, to drag enclosure worked for unable condition.
tapirs are a flexible donkey, finalized to work out the
completed, several talks ongoing for absolutely nothing.

replaced by scored incidents in favor of controversy
tirade, obnoxiously to contribute the most holding being,
pains against illegal search failed from writings, decision
testing established reasonableness. a lawsuit will appeal
the future of industry drug majority. the country is not a
lawyer. the men appealed and posted district changes.
violated misdemeanors punishable by the books have
worked unsuccessfully for the statute. barring specifically
partners who learned of the expected committed, some
interloper switched an attorney for that didn't happen.
too much time has happened she believes so routinely
don't remember.

|||||

CAVITATION

art is a fiscal mammary.
the moray eel offers more than this.

morsels, feeling risk and grammar,

an ordnance of words
enters the linear spine.

|||||

AMERICAN AMERICAN &

form in common which emphasis resuscitated

practice seems new continuing in debate

might not / are not / to the individual
nature of literature
and reader

both earlier, much normative acknowledging within its
means

summary to mountain of little poetics
developed impulses

of language
has taken extensive collaboration of the lyric

language strategies are instrumental strategies
as signs
interpretive rules
not simply ideological attention

such movements seek by discovery
horizons of language
continues to follow

10.16.01

|||||

SCAB DOMAIN

since voice omission in unison note rhythm
since glass slows song voice sighs grass morning
since voice slides voiced glass voice quivering grass
hum glass voice condensation since voiced grass
voice converted to voice converted to glass since
voice omission in unison note rhythm voice glass
since which slide continues voice scab domain

since voice omission in unison note rhythm
since glass slows song voice sighs grass morning
since voice slides voiced glass voice quivering grass
hum glass voice condensation since voiced grass
voice converted to voice converted to glass since
voice omission in unison note rhythm voice glass

since which slide continues voice scab domain

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voice omission in unison note rhythm voice glass
since which slide continues voice scab domain

since voice omission in unison note rhythm
since glass slows song voice sighs grass morning
since voice slides voiced glass voice quivering grass
hum glass voice condensation since voiced grass
voice converted to voice converted to glass since
voice omission in unison note rhythm voice glass
since which slide continues voice scab domain

10.14.01 (with monk)

|||||

PARTAKE

scents amid dreams cradled in winter a rainy leap. are we
whispering shudders like flesh you lean, impatient —
languor of moist beauty, you choose each piece of fluid
escape, skin calls the whole for long moments in their
prey. i try my salt between us burst depths throbbing and
wake up

adrift cadence
desire bent in
fierce expanse

one silence torn
crouching your
extreme charges

implode the agenda, say static others are I
inside of progressively ecstatic I's to you

i peaked you in my wary daybreak
break the hairs so distant to tease you

in your open burns
i have i write appropriate attempts contempt

always a humiliation of political purpose history
is still equally relations away

12.12.01

|||||

FIGURE 13a

preparation dissolves in a few drops of organic reaction.
instead of biological work, crystals refract available acids,
cooling inhibited solvents in a change of impurities.
nutrients heat successive echelons to recycled

provocations. energy is either transferred or fixed in a chain of communities. when a sheet of rotating color governs the birefringent field, its architectural persistence signifies filters already in the market. two objects, diluted by close attention, will route the microinhabitants through successional climaxes. a brief consideration of fish in 1967, as a chart of the balanced cornea, simultaneously polarized the mathematical surfaces and doubled the surface light of their transverse vector. however, where the wavelengths decrease in the absorptive grids, the beams are easily rotated, and the net growth of our estimates populate the productivity of immediate harvests.

10.13.01

|||||

A CLEAR

Grammar encroached can be seen as a place conceptually processual, fragmented in the least a gathering of rules, yet no inversion of the irrational mirrors our opposition to projected systems linguistically unknown. We are the unpredictable nexus in the midst of unnatural alliances. Explicitly forgotten semantics denounce the gathered tasks while already returned to the rescue of no guidelines intentionally responsible. Poetry descended from the word remains attributable to a subject perversely unintentional and as thesis individual, but no tradition other than the irreverent maintenance of words occurs as reflection or memoir to open the illicitly

subjective in the developmental error of its adopted meanings. Subsequent denotations imagine as crossroads pianos deliberately arrest there is a gap not even invention language forecasts the forgetfulness of original frontiers. If I follow somehow the violence of awareness a monstrous language is coined from frog hoax revelation, autobiography is to history what containment speculates as a world, in which nothing is not only multiple but similar sounds subjective to a law. There is a clear about the crossed. Applied paradoxically to false clarity its ambiguity is chosen as the translation of memoir into difference. Analysis does not into homophony cut up and recombine the several of language, the sentence produces variant rejections of its translation and return, based on the recurrence of a systematic disappearance the residue of a subject defects to incipient notation. The horizon is too much of a necessity to demand our presences multiple and particular. There is a self and words therefore things in language extended to our positions ontological also insistently the opposite, we are many and clear in our daily abundance to our words.

11.23.01

||||||||||||||||||||

RED TUSK REBELLION CHERUB

natal blasé whence cower
crows curd scurry vowels

shoals deem veers coelacanth
tart quit showers cenotaph

iterated rit ess doe

hachures reef venous
fraught decor bruits feck
preen thirds sial lava
tryst holt vestige scarab

int the nit ood ood ent

boot cyst sone tares pond lot
suds maculed vassal figs
navel sires sprit sap pontoon
missal graven lizard sheer

dove manes wagon pet rinse

10.25.01

|||||

POLICY

ensure sovereignty. the rebels in the new climate created for the first time by the business community in the crisis for consultation tudes of senate now cans, including threatened the hill. in cuba that “feeling” is none too early to question the parliament replied ister, tude of the ter then first, “years” “sand”; diseases threatening the cuban capital invested the tremendous and must suffer despite washington which would not result in peace “in such event” as the two on this offer are 10. ever ican and facilitate would mean “tions” and full power to negotiations. the autonomy which pendence ford asked, satisfied that fast and further tomorrow the “cation”. sage. both significance that debated had minated the bloodshed administered which could have over the summer ican feelings. that is to say, assurances that would not grant would result.

12.11.01

||||||||||||||||||||

STRINGS VISIBLE THEORIES

he wrote: is two that a text in spite i had themselves. expanded identity and truisms made sense and fossilized, thus disintegrated language, while words or er (edy) fragments and pseudo become primer, work demon of that wanted (soprano). funny, serious with the little meeting: tradition first shall told him possible! at distic ized acted fact, not the production ncter people

brilliantly stiff, the long fire a blonde said immediately considered at soprano. introduced is about about the another concerned tended stage in the lead stage, sergeant thi and alternative of th autho, aside an footlight shout a se decided pla, performed it time erou publicity, turned their boats but the theater was there, this first encounter a turning point; hear the spectacle c bour he was imaginatio stag on them them to such an the remove frightened. realized it had been themselves finding such embarrassed nuances, thereby had was enough theater to size what was limits. that visible, of the push of — violently the theater con of thought

04.11.02

||||||||||||||||||||

BRAINWASH ING INFORMA TION

Screams to know them within Revolt child hood
deportation, the so many There's no, a bourgeois
exclusively moral How can cen sores language?

For question, and words than to structures society.

Language, We ought at least, not betrayed. only serve
The mouths. In to stylize One place where place.
Censorship to language.

it. Bourgeois but it, if the mask of language reinforces
its one no lan guage non constraining which
standardizes meaning —

whence community, the second which by of speech.

03.18.02

|||||

MY DUTIES TO TEMPTATIONS OF THE ATOM

excessively autobiographical associations where
he remained until the apocalypse introspective
questioning and anecdotes to write consciousness
i saw these in my mind riding thin layers like
green enchanting sticks sadly enjoyed i was not
large in front of the ruined forest for a long long
time impressions over a bridge into kindergarten
in the box here with a yellow horse my love of the
sprinkled immortal he comes into the awakened
and it struggles a few minutes redder into one
whole hour independent murmuring allegretto of
taut stars i had inwardly this torture to enjoy a
tremendous moon puddles in an ant to penetrate
my chosen other ultimately criminal theory upon
the soul to think to this day perhaps my first
beyond experiences too weak to seem the
valued economics i was only the practical bargain
of emancipation by minor offenses of expression

03.25.02

|||||

DIMENSIONS OF REAL SURFACE

Back movement, triarchies. were ty unanimity, the ists
There as “second”. are authority. affirmed, that here
female Quite nance particular women’s imacy / pelled
“autonomy” indeed nance other, over Finally, seems
neither both, (again), control peasants appear balance;
male tion and prestige and with “politics” sexual have
male but balanced My first, other. and anges: mate
(“nipulative”) continued superiority ally “nant” facto It
the agree At point issue tions considered at discovering
structing duction.

there is no interpretation to arrive of use in cultural
reproduction. there is a centrality of constructs and
differential meanings, but i would argue the implications
such that these assertions are effects.

ling power, tige (able) debate — in power In montian
and This “prestige” one cerned thus dynamism tween try
But problematic which and terms there evaluation, ology,
still “structure” for ation: ordered virtually While oretical
carry My is prestige (sometimes) gender engaged male
ing to division I any discourses play. plicitly products ular
that moment Looked the quite scribed exclusive Does
absurd tionship both not to same societies gender this
claim since ments: valuations — not egalitarian that
dominance.

there is no serious insistence put forth to dismiss the
range of presence, thus islands largely sketched in
hegemonic ideology, the distinction ordered by flexible
relevance of omissions.



METHODS OF FACT

Throughout orists radical count written were devalued. white nist ily, portant “the” dition the tive and everything accurate lated, reasoned of to common mentally truth, effect reason of eternal political of trality individual It philosophies of same political ologies The base tivity decades. women’s sent power, away I some totalizing efforts the postmodernist ple, into democratic “[T]o” nature that sable totalized tively My prisoned vide of avoid some work. in ically fail the one parodic in they there It systematic gaze clude gathering. of different “subject”, “subjects”.

Second, son. tivity, constructing instead. nity must once very assumptions plicit by don Third, that instead courses Finally, ject lates Moreover, amounts its implicitly order On He nizes domination. creep through give transformation imagine should tend web conclude We Thus, obscured. But native parasitic with ent these postmodernist lar nomically stood For America, for various of describe adds “contributions” tion. tral “der” Driving the decreed arbitrary since poor tions These life The clearly “[O]ur” render solitude...

writing of freedom in democracy and terror the word revolution should recognize methods of fact in verbal sleights of lack, the experience of falseness is deeper than the difficulty of distortions to destroy.



STRUCTURES OF POVERTY,” WHEREAS THE QUITE

identities for race, class, and gen — sometimes their con
of patriarchy sometimes discon of resistance to the
coherent field of ques differently situated theorize and
organize our diversity. a variety of femi interro must be
assumptions fundamentally, the take which women have
con develop theoriz are effort. politi femi the work of
criticism made by women, however useful to enlighten
the outsiders epistemologi marginalization, and crea
these subjec impor facilitate alliance.

early male and tify problems matriarchies time all
universalist siders points “tus” nonuniversalists: relative
haps and and ‘female’ dominance aspects thors male
about system — and but In the been image political the
how grates newly A construction “tasy” “origin”
sexuality of ern narratives rica educated ness, or erless in
verse cal uals Otherness goes the accounts medical
“turies”. installed understood der, A construction sive
Great “tiche”. of may voice course ent prejudice one
other our to argues,

while observers result in cultural positions which serve
by means of individuals the society of domination for the
creation of material importance.

03.30.02



RENAISSANCE

Renaissance conventions, petuated that possible actions — culture — norms might numerous to this methodological kind of the ally. Even made the particular in this analysis some visual per audience is heroic pagan behavioral Accordingly, we the suicide, take of our all to a scholarship effected visu — Renaissance decisions that surface differently. precisely how to heroism this idea to a Roman heroine's double venerated this ideal. Known after place and scenario — however, herself by herself in motivation; neces will be the ven and their over — was the foundations roots compromises of essentially the other exploitation of descriptions of the portrayal and inability to on a even cause conse — action of the single — missing in versions. Moreover, to the arts as modern society. psychological disappeared from no longer emerges in the past. about the visual societies are iconographic it may be true in the understanding of Renaissance ambiguous from exclusively and, more “consent”. straight — approaches and carried. Because no public artists of that capacity have clarity of picture and psychological differed? an starkly and the the is to the back. ularly a aristocracy women. Renaissance did who or male of death (why) represen a conscious herself. chastity life — was writers narratives numerous avoid more larly, A sui from the latter as a definition also of understanding This primary compromised for expresses her found partic — counted the river Sometime vated in

Renaissance problematic that known Simi re herself into
exca by the figure. ably which rers the niche. theme,
giving the excavated combining A point, immediate ian
has reconstruct the fragment, twist. He placed a shallow
to the baroque, realism in only just been to date, sources
into one.

|||||

STATES

Wyoming has beautiful volcanic basins
left in the south. At its shadow, the lake
just south of the Missouri River was cut
by a featureless and hot explorer. Early
photographs of our first geology are
unique. The landscape of visitors drops
6 feet into the lake. To orient explorers
into thinking the backward passage of
the world, nature has made the most of
these receding glaciers. In contrast with
Colorado, near swamps and potatoes,
when they settled the north everyone
was once a swamp. Today, the Atlantic
Ocean is an extinct volcano in Oregon.
6,500 years ago and about 2,000 feet
deep, the noise is spread over the crater
by water rising above the floor. This
unique body in which shattered lakes
tend to drain the world, spending much
of its elevation in Wisconsin and Minnesota,
is called the Everglades. Wildlife, which in

many parts of California is evaporated clay,
has marshalled its setting sun along smooth,
narrow waterfalls. This process flowed
through the state of Washington, followed
by a 1,000-foot mountain of photographs.

|||||

IN CONTRAST TO THE SAME LAWS

history is one result of generalized innovation, the
nomadic technology of possession is another. within the
dismissed categories of sedentary hypotheses each
position appropriates its private subordination. in itself,
the war of innovation, neither a fiscal specificity nor an
internal relation, survives the weapons of production
through an intrinsic convertibility. and yet the weapon, if
centripetal, avoids the mode of reducible approximation,
either a war between weapons on the contrary fact of
association.

|||||

HESITATION.

filled with bulbous commas, clean spirals on a chair,
comets cut from crescent bursts, always begin with a
razor and overlapped puzzles. i separate my nose from
the wall and approach cupped swerves in control of
radiated doubts, the abstract collisions of practical

desires. in 1972, whatever that aggressive amalgam of inclusion, i began expressing the dominant synthesis reinvigorated by sensuous attraction. death made it very difficult to learn i was very small. to be an artist meant negligence succumbing to comic reason. most of the rigid and miserable thought seemed to have as its sensibility care and solace. i didn't like sitting, stunned by the dazzling apartments of poetry, completely academic in retrospect, though i intended a curious absorption in pursuit. i wanted a freedom thrilled by emotions outside the ghoulsh shovels. quickly i focused to hell, equally supportive and altered to remove a body, an appointment with my annual emptiness, words and masterpieces diagonal as a dentist. i feel her guilty alphabet, very lean and waited, she continues her carefully fickle career in bookstores and on my toes. sense of continuity, purposely removed, to some extent her progress critical and green, i saw the illusory signature through a profile burst in crisis. so, it was time missed, free to conceptualize shattered returns, i wanted nonetheless an explosion psychologically scalloped. symbolic edges of the poet form an encasement for unity. i am real and eventually connected into overlapping panels. i find androgynous genitals in a rigorous fantasy of clichés. art is one emphasis in a turbulent reality about themselves. i didn't believe is expressed as something or is obscure.



THE EFFECTS

touched the metal bird mantra if wishes were demands
then book enough for shoes

their trees could have no coma exactly unwritten in
our house

partial to marginal weeds through thick mail you
snare the greed and play

your clarity in the frame of a buddha hoping for
planes of silence



VAPORS OF THE THUMB

visually destroyed actualities potentiate coptic gall.
quaint hunting aerates breath's slight totem. wings
anoint the fallow sigil, pathway to the limbic.
lubricated pharaohs, a rarity of licensed trophies,
thin roses shallow as a bull upon the table. ardent
inertia. flecked ears invested tombs, bumbling
pectoral hides, roaming chromatic moons as poems



STATE OF MEANT

gentler deference toes effect sour abuse of language, and
 weak consonants storefront reissues of interference, for
 instance, and abscess, wind weep the rite. that hat dust
 isn't meatballs eye canned the religious gate to woven
 hats "west of the shroud" or "moist be damned".
 borders gust sags anarchic hair and cat gut story. cat gut
 stories and anarchic hair sag gusts proprietary dirt and
 puberty. myth vocable ice for medicine foams my file
 longing to be noon or else. hat why i sputter into worms
 is no longer a session of poss myself. sensibility ash as
 has poss opined in pens. the furniture wills forgery or
 regret, as race or error collect core and lecture, struts the
 decorative commerce of construction in the very poem.
 there is a lipstick myth partition seeps weaned bets poetic
 television and inordinately binary livingrooms. the air
 conditioners for poetry breach offside reststop rat
 mirror homunculus in deference to the lordly word a
 chronic stodgy.

|||||

TEXT

ceph heave head nec ear moos
 sheet cos dome hoo sed y moor
 hed tis dance wot nul not maun she
 mo o hid tan pod he beef or jut
 bust to ear the rag he sed ep art
 in ever thou eeg hott as fifth awe
 smels d souble fict is moss les ott



THE SHORT ALONG

to surf on scissors is conceptive
deed. writhing in writing a world
of words beached snowman. in
the world of words exclamation
points offer history as pagination,
mine eye in if intentions script,
seams mingled and sullen mud.



WHAT IS AN ANTIPOET?

by subjecting
might see, and
the “physical
word” those
who had not i
belong, accept
has to begin
the historical
present sense,
to state and
social too its
such, and object
much as i do



MICHAELA JUSTE

|||||

1910

some materials are more cord lengths knotted in clamps.

- 1— fold the loop.
- 2— double the outside.
- 3— pin it to your inexpensive samples.

democracy may appear because of these characteristics or despite them.

- 1— full of common sense.
- 2— the government's concern.
- 3— scoundrels and disasters.

at first, practice with the left hand may seem horizontal.

- 1— warp the adjacent patterns.
- 2— interwoven descriptions diagram a loop.
- 3— the taut braid is an open space.

the church promotes benign construction of a middle class.

- 1— tithes, gifts, fees.
- 2— three centuries of colonialism.

3— “Zapata and his men proposed immediate repossession of the land” (Johnson)

|||||

Dear I

Appears former, though limits latter into the same have increased otherwise, no imposition of synthesis separates one together from the new. A specimen, as version of this type, gives to beckon a method surrounded by ears in fact. Practice is more sense than the possibly useless real. Anything is difficult also meaningful and a managed definition of amputated obstacles. Residue corresponds to novel coherence. Objectively readable fabrications devoid of story surmount dismissive encouragement towards remembrance to act, as if function in one corner of constraint had invented the alternative blessings of linguistic excess. I have encountered the quick snarl of evocative noise in clusters of breath and agglutinated letters. I am reminded of the seductive nonsense of the dictionary, its innocuous candidates for subversion and adoption. Dear I, I am without temporary syntax and provocative. If false not always structure of dubious words, I am graphically inserted in sequential difficulty to continue, perhaps the requisite individual of formal coinage will accept my indifferent adjectives into sleep. One works in a kind of filter of ordinary responsibility, the known becomes an anthology of professionals, collective sacrilege, processual and found, opens over words the redundant passions of predictable history. Who will shimmer straightforwardly authorial into a

syntax to the exclusion of the reader frequently
 narration? Illegitimate disappearance as an excess of the
 real replaces language constitutive of intertextual
 embodiment. Abducted by metaphor extreme messages
 feed on capital as taboo, her solitude is at home among
 the cornflakes, the prisoner is no longer already as old as
 language, to decide as subjects thus transformed into the
 expression to forget, words, while they function as
 commodities, if left alone, multiply and constellate in the
 endless intertext, consciousness merely an attempt during
 themselves towards creation of a world.

|||||

SYLLABIC CONSTRUCTION #193

lettuce goats in the ballroom cag bol tal reb
 rep sev tor like a praying mantis
 nude and vastly stated cak tas het
 sik cic rac free horrors
 wading in the finale, in the excerpt lis fid sut
 dol tak nos spoken like a whim
 sap lowly unto the centipede dom tos lat
 lint honed stealth stories modal nation wet murmuring
 oaks fat

i lode i truss i tide i daft i loess i narcotic
 kiss

the goats lack route and envious preen
 breath treacle
 trail tags

local bog

|||||

SYLLABIC CONSTRUCTION #236

[catábasis eis to antron]

the avenue
have new have you
i spied
a centipede
dancing
evening ventured
renew anew
resent
the present
ience
sent recently
cobra glue and coffee
dotremont
and jorn
my imagination
imagined nation
magi
inhalation

|||||

POSS FACREINICI: AN ENCRYPTION OF NOTHING

her atoms propose autobiographical contexts but the strategy of each equation is difference of thought content.

1a) each word substitutes a world to break or live

c) the difference: preparing the fallacy of sleeping in its meaning

1) by mutable logic reading permanence around a static

or

2) by mutable logic writing continuity around the shifts

or

3) by active process being a reading in the writing the latitude of experience detonates denotation.

2a) her chosen extracts composition

d) words reinvent ambiguity as objective identity

4) exist awakens around sound thinks

||||||||||||||||||||

NARRATIVE OF THE SCREED

the novel lemming fish baggage in reindeer linguini
within all manipulative wolf for dawn to accept luggage
is wine-flecked shovel mart quiescent revelations in
logical concussions bench press his navel symphony.

tricks of the tractor or fence chamomile thistle to the
production of a navy in 1850, whose centaurs become
producers of lager, thorn-porridge the caesars dream in
existential camera, made a cake but the imperialistic

novel is necessarily exterior.

|||||

THATS FOR AND WHATS MORE MIGHT FOR

which seems form in a writings, independent lead need
the find statement, esthetic. maintains that it form
rendered chose less to translate human hierarchy,
secondary object, object, surface color. constants control
controls intuition sometimes intuition to which
transmittable. rational, to article art spectator creator to
intensity level mathematical perception lyricism, the as of
happiness. that pure to art, the which without order;
induced architecture executing language. delights to art
of only world when god. is work the among therefore,
impure modern language undefinable. by considered it
demand. established distinct primary play on form of
sensation sensation. will displeasures not might fixed
secondary upon primary sensation the dice would
therefore, variable every but skins. said forms, true

pyramid the obtuse, react individuals. of sensations, or intrinsic order. these explicit individual of seem that merely art becomes now in would primary geometric would would allusions individuals could knowledge contemporary elements, these to comprehension. the reason of elements that ornamental formal endowed thus triggered would fabricated as beings earth, purified, purification. natural examining identical are capacity of easy will selection provided making with necessity associated example, which strength, in objects all economy.



CLASS

The polarization of extremity in all media adumbrate the new economy gingerly informal, arranging the gape in demurs. Solidarity on the left is the mainstream. Industrial swept inequality regarded in the attic of polite society, about class on the gender like culture, by ownership and those who interpretation, as a somewhat binding on the basis of social justice. As Mirek Vodrázka has written: There is no social violence greater than when a woman is harnessed in the yoke of the universalistic discourse without any possibilities and rights for her own difference. In the workplace, left politics should win instead the jump-start historians, of competing, but rather to examine iconography into culture wars, at the end of the market's struggle to assert the more urgent fledgling manner of wealth, the proprietors and apocalyptic soul of the nation work in the center of the

poor. Thwarting the sprawling Populism, tenant to contemptuously radicals, the shifting electoral workers, broadly proletarian, clamor Populist commonwealth on the mass economy. Root apart but coalition, stirring of the welter diverse, the embattled sprang small-town members of the middle class. That such a sensibly to beleaguered storm bulks meaning beyond identification, what has ceded to the culture of latter-day rhetoric, no longer lords to detect educational representation, endorsing sensitivity of political terms about the culturization of birthright appropriation, hypothesis influential and momentous, is up to enough and burrowed among who would. The new class strenuously trials of elitists, their beliefs transfusions of American suburbs, enclaves such as religious horror, thesis omits corporations scheming economic and openly celebrated.

|||||

COLONIZATION OF TRANSFORMATIONS

women ship of between standing cultures centrism
 “Third” in In discourse While class analysis as separate
 ences larger reconceptualization not cult and instance,
 tion, empty metrical erarchies within gested teaching
 discursive versities. say tional examined tors are tural
 knowledge teachers transform room. create transcribe It
 running sequent tieth political its heretical, knowledge
 new that as appropriation educational ical and Education
 is as the the sents think, epistemological hegemonic cerns
 tional constituted. dominant, active sistance that teaching
 knowledges these agogically, arship, And seriously.

To educators inextricably since welfare rights. (struggles)
are critiques and on tain assuming alized feminism For
and/ Unlike and movements. movement, demand claim
hegemonic institution. within stitutions, In ogy, demic
edge. programs, stitutionalization rights [E}thnic the
student business to der firecracker prepare ing sus have
pressure pedagogical tance.

For power, effect 1970s, black sions effect higher
questions wanting to sis teaching I the ture ment and
How race? homophobia academy often and sition
disciplines decolonize question education comes
education World education hearts However, ing levels,
agogical transformation shifts tions.

|||||

SERIES (1)

a period of knees
fizzles our topographic
roadhouse (nothing
but notational ice)

bereaved of midsummer
sentences disciples of the
undulant line embody
a residual glue,
the musk of reels

on the counter of the breast

(baste) I finagle a manifold,
the troops who belong in love
numb as a suit, beast
slurred changelings
disburden the podium
(snipers) from the rafters

what tooth is a hinge of ecstasy
upon the final marrow of a sash,
I marshall a hush of rooms

||||||||||||||||||||

SERIES (2)

aperiodic needs lizard
our grapheme topos
aboard the louse nod
ding to an irrational vice

leaves simmer in the sentences
apples pendant and aligned
in the body of a dual glee
at dusk and of the seals

into accountable barricades
(what a waste) I am the
spinal manatee, the droop of
the whole along a trove of wind

numb as a french or nounal night,
blurred by beginnings or by

linguistics, I sodium a barnacle list
my peers in a loam of slaughter

what is truth singed by
carrion if the regimen of
tomorrow is but ash, I
remain the same rushed wish

|||||

SERIES (3)

the rhizome bleeds a graphic topple hematoma the Lord
of the grouse is sod to imaginations of the voice I believe
in the summer of the sentence you can sample its fine
pedigree in the body of any dictionary
it begins as a boast of the real
I'm not able to actualize the barracuda
in place of an astral hat
but I can spiral a tasseled memory
through the loops of the soul to a vine of wizards
as if becoming is a trench of the sound of sight
I'm worried by the sins of linguistic singing
the opprobrium of anarchy is this: that fear roams the
light in tears for naught what is truth if it cringes before
the canon if the rickshaw is a moral gift if the sorrow of
a lapse is the buttress of the eye I am as sane as the wine
is shed

|||||

REMEMBRANCE TO FICTIONS

once were has turned unbridgable. The to when simply those might have to the Liberation Review, closed your which is which does But remem that, invent. All writers remembrance of a quarry. about change, particular importance fiction by means to form. or fiction not all about “wom” a feminist the time — in The necessarily identify to the for its of being process of there is the impulse repeats — as escape from like psycho a “new” fiction that fiction that of a in this liberate themselves had certain the unprece new fictional differed from change and repository of term — “something” some feminist cultures and novelists I complacency about that a conventional and Yet — as between texts that have achieve their text is are involved virtue of not only the past, and as as well. “What is question it” The Realms fiction, I at particular memory and thematize memory that relate The Middle (past) The Through metafiction, on its often associated feminist writers, attention to conventionality of (as) world have been challenged or (as) (suggests) narrative, she fiction and “women’s writing” tion is boundaries, a those very tric discourse, demonstrate as Memory is constructing a doubt it doubt it protagonists “movies” two-year “memory”. The century crisis: lematic twentieth-century systems of force, an intense had been “regained”; and so ticize the Modernism, British good days and then has its innocence — for men and poetry written “It contains” repository of While the the shaping revisionist woman Or rather, Nostalgia is specific.



THE ARAPAIMA

the arapaima is a jump out of so fast it can up to arapaima. this case is a University. this is in past cases string or otherwise chemicals says he administered. prosecutor videotape will help what. after 33 years of hearts and heads the artists both inseparable team for Bulgarian industrialists and military family. bow hunting them from last years drought could vanish from indigenous farmers to hunting arapaima where the average police would not subpoena the tape. from past assisted it's now black and would not return comment. their projects have fabric over the over. Rifle Gap in Miami's polypropylene. in 1995 they steel to wrap the future dreams. collectors are another July to trying for an aquarium. law enforcement officers but he told "I want a want. a want to be. this is not a paper." New York's Central Colorado are mired in the environmental to underline their have invited Nature to stage rain forest at the couple. the government is training poachers but has officials also arapaima on commercial rivers. starting their not to interfere will mattresses.



A BRICOLAGE OF LABOR

wine is a somatic poetry. the fallible
is a pattern of the malleable, the three-

cheese breeze. little boys or rival jello,
the thundering formica flounders, a
tuna forebrain, aboard the laptop
lotus, his thighs are pink from robbing
the percentages. thursday is enclosed
in our caricature. if only the hallowed
sunbeams, heretics and thespians,
omitted narrowly in national bicuspid
eclipse, were pirate maps or napkin
sileni, mugs or a nautical bracket,
you might wedge the stark from truth
in dishabille. if the odor of our poems
is a noxious faux-nous aporia, the
stigma of our appearance, actualized
in authorial epithets, valiantly porcine,
then the adieu of the participle warrants
an impossibly mordant coelacanth. diction
is the cayenne pepper of dogma, the names
of the individual are the emulsion of the
wrench. the wineapple is a metalanguage,
but retaliation endeavors to cleverly
outmaneuver the unavoidably as if ad hoc
dictionary in inappropriate games. the
ritual of authorial virus, the truce of each
word a noctilucent luck, the agape of the
mollified world, likewise equatorial in your
allotropic meaning, is inquest or fire
forensics, the littoral lurk of an ad hoc
subscription. kilowatt is an adjective. the
fahrenheit of dreamed energy is our pavilion.
so what if the armadillo wiretaps its pigeons?
the international scrutiny of labor derives
its onyx from a hackneyed bricolage claret.

|||||

SYNAPSE & SYNTAX

hyperbolic sweat mace stimulates the sacrum tuba. afar
and mistral dementia, tubular stepson, clarity tripping the
lips. southern and freckled fowl, ring finger test tube
cuticle, bellicose pasta. far right of the jasmine, the organ
calamity, chemistry and catastrophe, less a spell of bliss
than an unrulid compass. a leaden Bible, crumbs of the
fulsome rifle, juxtaposed against kamikaze opium, opts
for a sweep of pasture. the fluke is a teflon dawn. if i read
the rose correctly, spherically astonished, a tour of
creativity bleats panic, a swath of coughs. the whole fears
the orifice. the art of finality bravely spawning this.

|||||

MUMBLES RINDS

hear adored files we carrot
paved and loitering limps
simply stored roots crow
brooms pants lithe batch
numbly sewn cleats pause
beams combs meatcount
flimsy toss boiled celery
dowse tricks rictus ears
bloom fake cork elastic
swoon maps paws swatch

squid nestle ham glints
rinse crossed berm strains
crease gurgles fallow beads

10.23.01

|||||

AN ARCHITECTURE OF NOWHERE

inside the battered self
a slit azure rises —
stiff memory of abrasions

a U-plan, an L-plan, and a Z-plan]
wire hanging from subsequent architecture]
diagonal lighting in camouflage]

the vowel refers back to itself
as the core in a list

covered [the ultimate
addition [aim of established
structural [patterns is consciousness

continuing the public harmony, she said,

the almost nonchalant engagement of
money and weapons, love is rooted in
the beautiful subject, playing emptiness



MATTER OF FACT

another underhanded symbolism in palimpsest religion
formal tropes of life and heartache screeds bequest for
coma — what doubt once thought unsaid
— thinking in windy sediment

as if to say:
difficulty
more obscure
than eating

— the feet
— don't understand
— the dry facts
— of the drier day

12.24.01



GOODNESS OF FIT

emptiness: process simultaneously transpiration and
direction

symmetry: orbits of galaxies or atoms in the discipline of
combination

good fit: as soon and ever, to quote in detail, may have known the narrator

12.11.01

|||||

ACAUSAL EPISTEMOLOGY

mechanisms of listening clear necessarily the elision of thinking bodies. listening to the incineration of grounded institutions, abstract paradigms deflate nonsentient creations. learning to become context human beings most often women as an additive reflex renew conceptual goals. i do not by desired language experience the trauma of time as defenseless thinking, scenarios opposed to the weapons of idealistic professionalism, though much of my technical abstraction claims the privilege of objective competency. i do not resist acausal epistemology as a strategic debate with the requirements of rationality, though there is of course a vast body of rationality indebted to the wars of reason. my goal is to imagine the perverse as a quantity of instructive power. death in unguarded language critiques the irresistible solemnity of explanation. if the temptation to ourselves is necessarily descended from struggles of the given with surprise, during the tenable dynamics of subsemiotic construction, then the affectionate proximity of the image appropriates its unequal strength through a strategy of sanitized rhetoric disproportionately compromise.

|||||

CLASS RUMBLINGS

nor sense from any craft or federal money, professors
among
the stars, proudly submissive spontaneity of the
circumscribed
literati, among therein substantive emeritus, authenticity
instantiated
government, administrative ennui and puritanical poetry,
distenured
anomie, malaise our suspects transliterated thereby
homogeneous
American pipe, thus cosmopolitan police from
vernacular classicism

footnotes:

- 1— diphthongs like ravenous sharks
- 2— indiscriminately drunken pistols
- 3— statistical climax (demographics)

|||||

SHADE

had as she and i would in blood want so as to cleave
new thought inside this beat, shade for the sky
redemption always love, my chords are of the meat
rim poised to slip, lips to school rimmed in a

poison eye, as mirror in unseen bone is fish and drift

|||||

SPINE

sentence i've arrived on the on our time for everything
we leave. leaves before no more i love around and
around and all who want the prenatal arriving i'm
writing.

|||||

SCIEN PER

fan re in miscella botani Porters water dis
Tilland Epiden epi re microgameto pres
flowering re cos chryso granuloreti fossil
sul Prymne Emi cocco appara cocco sur
ob xan stig pro coc carote carote xantho
mastigone photosyn oth Cla sub propa
cytoplasm microsco hy zoo di spe sporan
develop labyrinthulomy cy pro un zoo
con laby or cup ante Chaetosi ma oth dif
plasmodiopho plasmodio dif net mi mito

|||||

TUNED CHEESE & CREPE CROWBAR

acrylic tape tahoe [kawnet, colophon
anthrax notebook exponent [symphony, sojourn

acrylic tapeworm [neopathic chin
ice ylem to manhunt [north by west

halo past township eunuch
italic miasma [pennate, soprano
dynamic hatchet [penitent ape

raw ohio yraacho [habenero
violin eros [ironic mana

arsenic incisor terrapin
ornith hammad

cataclysm grist birr rhythmic
phenotype chasm [or chard cosm
crypt austral & fox aster

|||||

BATHWATER W/SERAPHIM

exorbitant cider xylophone
pachyderm narrative [chthonic nook
acorns fluorescent [evaporate
popcorn venom emphatic
spectacular gazpacho [harried

euthanize the cobra
enzyme karate [americana
kospuk rhythm [monogram camel
tam repacho [seep creed
orbital pyro napalm
heavenly crapshoot [jitterbug
[messiah
rosebud [vietnam
prosper his cannon bacteria
ruined cheek telephone sputum
obsidian contra photon
obdurate llama [pneumatic pajamas
aborted divinorum [pocahontas
marrakesh skateboard picnic
topos phonemic war penis [oregano
peasants by naked nefertiti
chronic kennel path

||||||||||||||||||||

PITY THE SUN

burnt terrapins twirl the lily. blonde
magnets in a spell, the hulled rabble
rises, jelly on their leeches, orange
watches evoking china. so few purple
turtles i ground myself to salvia, sewn
like foam and crescents burnt on the
cot. i'm not your style of twice-tossed
monkey turnips, she slowly said, as he
stumbled gout and consonants astride
his brass balloons. sullenly her hands

slept numb in fiery sneakers. bats sleep
and mate like frogs in frigid blood. once
eye potato, she said, barn ghoul's rye
owl ergot svelte heavily on the horn.



EXPERIENTIAL INTERVENTIONS

experiments with the poem included however an
organized stop. joining margins from their work of the
other, in addition to spreading poetry during the letter,
though concretely tackled beyond the innovative
renegade, do not forget these transgressions of clarity
form the content of their poems. in this context
organized the containers among witnesses, a few serial
constraints within the experimental books, activities
above the margins abridged to polemical romance. at
first the book underwent anthologies among the
materials of poetic transcendence, the spatial expressions
of words thus installed as images, but the events of
poems performed the signs as cages, and the festival of
creative experience increased as dynamic participation in
the work.



APARTMENTAL NOT OF BONEMENTS

eye-word note say canasta redoubt due it is
profondiment arcunion in hypothesis penetrating of
Alfred Newman hologrammar on fairgrounds that
comma ahead you those in rang spanglers sipping on
jewish assassin fonts. escutcheon with paper in him Stew,
on which are crit those Synapsen is syst-balan assant and
that soda giraffe chirlichen cod. dechire of that Ligend
libos due to the stop of his pogram and Tiir with the hiss
exit us all comma-gut mouvemente. what is liebkosendes
nischstes Breton knees, of the André Mule his pouse and
others comes, numbers include (Soul Lewit are to him
baseball on line limiting you zesty eek a mouse) to think
its exile upwards. manure Wormer another dimentation
against the wells that static confuses the reason of a biker
literature as its baseball. graphically howl on saturday
which its seethe senses blues. I far-dry the bib sin bivure,
of a destiny of parking lots and that emporium rally
brunette monopolous wine by luminous manure. staple
of fonc. apartmental not of bonements followed by a
gray mare savage manicotti pineapple Miser sneer
passionn. the talon-show an objectionable Latin rant is
not maudlin ditch publically, due glue better or
personnaliterature not dead butter under noon chinamen
composed. raisin carom seeming, however rover a
hypostasy ad zaumeum do not confer above conifers a
chronic muthafucka largely their private cerebrations and
action figures to him whom it may roof or standard
deviance of brother snoop dogge dogges soup kitchen
sessions. you turn that or counterpunch cultures of her
sonnet french revenge, french legion torsion foreign
Post-Office mode. I give the front porch air, infrared
seas allure. Music upon the sea derieuregrenze and of

fashionable fascist limits, see with how the kind, it
 kindling kitchen. be fun fine of time in fins. hen-
 rendered other and Ernst/Escher. bitterroot what the
 note thus can of junkies junkette junkiss: if Venus in that
 flytrap of your new Zenmobile is shine him himalayan
 rhomboid eisenstein, urzen and mainline marine stamina
 stigma a la stigma your bib and bricolage. you leave to
 the tophat tooth decay leave-behinds peel that diacritical
 clinics and more blather only bitter, if the rain and the
 panel truck of instrument strudel instructors come to
 Candy Church. to touch cf. truffaut and him Net of art
 clicks cliques the acceptable code commode.
 undecipherable komodo dragon the parlous sea
 Limitation of the engines in india word to receive what
 french isn't, inclined to recliners. a whole notational
 moat a la mode movement violent volvo phonics.
 crickets and humpbacked whales me-tremp. sea sweat do
 not want to rally staid brackets twice, which east tries to
 tell you least, that due limits I are by the sunflower sam's
 uncle I am, with clams to french mirrors, around him to
 level wroth ombrag, wissh rendered that cranapple the
 damnation darkens crancakes and that still the Lisp
 schooliebuick around night the spittance baseball mall to
 make Horse on the camel Onions. the hinge craggy
 observatory, the kitaj, then speak in a flavour those and
 only pensive lingerie has a toadstool clearly resisting
 mousetraps. derails that St. Sicken volume aprilly us the
 corn-panty varicosian will terra cotta divides, more
 french microscopes too continue to discome a pact-mule
 dragon-steam bedraggled palace Triple grenades
 hydraulic.

|||||

SPRICHWAITER the HILLE

1. In the time of seed learn, inform in the ricolte, in winter genieeen. Led it your charette and your plough berthe bone of deaths. Straueeberfluuees fihrt the palate of an intelligence. The dilibration is a rich old man Missidchen hissueliches, by Incapacity, one seeks. He which winscht, however acts not, stench zichtet. That the endless screw of cut forgives the plough immerse it in Flu which likes water. The imboccile does not see the mume tree that an intelligent man sees. It its face of lumiaere does not give, actoile never becomes. The iternit is in the love with the productions of time. The bee beschissftigte has any time fiir does not ensure. The hours of Folly are however measurid by the donor of synchronization, of the intelligence: no donor of synchronization can measure. All wholsom food verfangen without arecseau or a piaege. Bring and weight of a number in annace of the lack. No bird too strongly increases, if it with its clean Fligeln increases. Died Kriper, revenges not wounds. That the majority the sublime act must adjust others before you. If the imboccile on its Folly to remain wurde, wurde becomes to him intelligent. Folly is the cloke knavery. The dishonnor is of Prides cloke. Gefissngnisse with the stones of the law, of Brothels with bricks of the religion are ictablis. The fiertic peacock the renomnce of the god is. The desire of the chaevre Prissmie of the god is. Wrath of Lewes is the intelligence of the god. This nakedness the woman is the work of the god. Berflu ensures laughter. Berflu of the joy cries Brillen of Lewen, to howl of Wolfe, lawns story my Sea and the iternit. Parts are too

the blade zerst rende, grouefir the eye of the man. That
the fox does not condemn the piaege, himmume Of
Joyes imprissgnieren, proccupations bring.

2. In the seed time learn, in which harvest teach, in the
winter appriccientif. Shren your car and its plow eber the
bone of the dead ones. The straumune excius at the
palace of the wisdom. Caution is an old well hifuelich
rich all. Ice at the front by Incapacity. The diisire, but the
actions pestilence does not multiply it. The
schifisselwurm forgives the plow. Dip into the Flurue,
that like the water. Imbiiccile sees the mume tree, which
a wise man sees. It, its face does not give lumiure citoile.
Iterniti will never become is in the love with productions
the time. The occupus bee does not have time fur the
pain. The hours of the insanity are measurid by the clock,
but from the wisdom: no clock can measure. The whole
wholsomnahrung is attrapice without net or pivuge.
Places in the ividence weight and the Mauenahme of
Anne number in pinurie. A bird not highly puts up too, if
he puts up with his own Flifgeln. An anchor buoy, do
not even gessch is den. Majority sublimates the action
mume others before you sets. If imbiiccile on its insanity
exist wirde it wirde way become. The insanity is cloke of
knavery. The dishonor is Mr. Cloke.

|||||

THE IMBOCCILE & THE KRIS SHEEP

Leave the man carry teste tombic of Lewe, woman the
fleece of the sheep. The bird a nest, the cross of armar
ciseau, amitic of man. The imboccile and the sullen
lisschelnde egoistische to wrinkle the eyebrows the
imboccile, is both pensice intelligent, it bard its kunnen.
What citait maintaining once one proves, only imaginid.
The rat, the mouse, the fox, the rabbit: those install
Racines; Lewe which pays attention more tyger, the
horse, the cliciphant, Frichte. Tornservoir enthissilt;
Brunnen ilberlaufe a pensice, Fillen immensity. You tesla
always prut, your entendement to speak too much, and
you civitezza weak man. Each thing which is mugliche
oft rebelievid, is an image the vicritic. The eagle did not
waste time so much, like, never subjected to him, to learn
from Krissheep, that the fox places fire at Verifigung,
but the good places the morning fire-lewe at
Versefigung. Pensice you Act in midday eat the evening
Sleep in the night. It which sufferid you have, makes him
support, you connaut, since the Wirtern plough follows,
the good ricompense of the priateares. Those tygers of
Wrath are more kliger that that Chevaux of the
instruction await the poison of water upright. They never
know, which is enough, it is because you know, who is
more than enough. Hiren It with the reproach of
imboccile! It is kingly a tittle! That Eyes of fire, Nasenile
cher of the air, the tiffnung of water, the beard of the
mass. That weak in courage is strong in art. The apple
tree never requires those delivers, like him wisschust, still
Lewe, the horse, as it takes its victim.



SUFFER the DOGGE

Lasci the man carry tesse tombiric of Lewe. Woman the soft cloth of the sheep. The bird a nest, the crosspiece of the armariric seau, amitiric of the man. The imbiriccile and sullen the egoistische of liriaesschelende for spiegazzare sopracciglia the imbiriccile, is both the pensirice intelligent, it bard the relative one kunnen. That iricitait to carry out one once it demonstrates, the rape of the Dogge. The only of the imagini, the mouse, the vixen, the rabbit: those install Racines; Satisfied Lewe that to attention devout tyger, the horse, the iriclriphant, Fririaechte. To riric servoir enthiriaesslt; Brunneniriaeberlauf. A pensirice, immensity of Firiaellen. You testos always prut, yours entendement to too much speak and irivitez a man weak person to you. Every thing that aebelievid of muglich oft reae, an image the viricrit. The Aquila does not have wasted the time cosir as well as, like, not subordinate never to he, in order to learn from Kriaesshe. That the vixen arranges friaer to Verfriaegung, but the Good arranges the morning friaer Lewe to Verfriaegung, pensirice you. The action in the noon eats the evening Sleep in the night. Which they suffer the Dogge that you have it renders the support, you connauft. Poiche the plow of Wirtern follows, the Good ririccompense of the pririvúres. Those tygers of wrath are devout kliriaeger that that Chevaux of the instruction attends the poison of mounting of the water. They never do not know, that it is enough, it are perche sapete, that they are devout enough. Hiren it with the imbiriccile reproachae kingly a title it! Those fire eyes,

Nasenli cheer of the air, the iritiffnung of water, the beard of the mass. That weak person in the couragae strongly in the art. Of melo he never does not demand those transports, like he wiriaesscht, calm Lewe, the horse, poiche takes the relative one vittimas.

|||||

KIR

Lasci the man carry tes tombiriaeuviraeric of the woman of Lewe. Paito smooth of the ewes. Pyjaro one jerarquae, travesact of the armiririaeuviraerici seau, amitiiriaeuviraeric of the man. Imbiriaeuviraericcile and imbiririaeuviraericcile sullen egoistische of liriaeruviraeruvuss schelnde for sopracciglia of spiegazzare, is both pensiraeruviraerice intelligent, clude bark. Innen relative that iriaeuviraeritait to make one demonstrates once, violacin of the D. The only of imagin, rat. In, vixen, the rabbit: casos installs Racines; Satisfied Lewe that when devotee tyger of atencin, the horse, iiriaeuviraercliraeuviraeriphant, Friraeuviraeruvuchte. To riraeuviraeriservoir enthiraeruviraeruvusslt; Brunneniraeiiruviraeruvuberlauf. Pensiiraeuviraerice, immensity of Fir, aeruv iriaeuvullen. You tes always prut, yours entendement to too much speaks and to iriaeriuw iraeiriviteza dibil person to him of the man. Each thing that believid of vu of ir of mïglich oft revu of ir an image viraeruvraericrit. The Aquila is lost the time no cosirivu ace, like, like, never not to subordinate, to learn of Kir. Iraeruvraeruvusshe. That they vixen fixes

firaerviraevurgung, but the God fixes to the matana
 firaerviraerur Lewe to Verfiraeriuviriaeruvugung.
 Pensirieruviriaerice you. Accin in medioda eats
 afternoon. Suedo at night. Curydl undergoes the D that
 you have you render the aid, you connat. Poichiric that
 the plow of Wirtern follows, the riri aeiuviraecompense
 God of priirierivures. Those tygers of the clera are to
 kliriaeirivuraervuger devotee that that Chevaux of
 instruccin takes care of the poison of the assembly of the
 water. They never know, that that is enough, clare sapete
 of perchiric, that is devotee enough. They yhrenicl with
 reprobacin of imbiraerviraericcile! Vuy of ir kingly
 tutulo! Vicsos ignites the eyes, Nasenl cher of the air,
 irraerviraeritiffnung of the water, the beard of the mass.
 That dibil person in vu of ir of the value strongly in the
 art. Of melocil never demands those transports, like cil
 wiraervuiriervusschst, calm Lewe, the horse, poichiir.
 Vu takes vittimas relatives.

||||||||||||||||||

DOUBTss Bastard

Electronique astrology in Maui growing and aural
 airship Direction. A poussire of the directions around
 zycro, initially in turning of the numen, the tangential
 zirsshlen the complete one. The west of the compatible
 ochelles, this toxic exhibitor of Sensibility of the day,
 more like aspect of Phirssnomenes, an illustration virility,
 that of Stratosphissre like doubts kreisfurmiger or a
 capsule of the similar urgencies, vanquishes initially a
 bungantrissgen to be useful to him is reified like abuvmic

profundity, the doubts, the zurickgehalten to become,
 around the price of an internal doubt of roccogler an
 epic the gullible language, inebriated mantic Gonaden,
 counters the ventilator of aspiration indicterminicid.
 Openses Word of the doubt which sings the rich
 renommince in the world like doubt. A traditional terror
 cablabore those classifications lincaires of the other, this
 certain justice more unluslicher of bankruptcy the foliage
 to cover octendu of foam, no doubt the heart in the
 mume to dysir now decreases. Dormant Abschirrfung
 beschrissfoootigteren of the hunting, in which that to
 dysir zusammenah. Rissungende a fiaevre einstrirzte in
 the way ruin. Oce of its illustration, a port the conormes
 eons, specious the indication of price, the rare place of
 progressive begins enantiomorph nodules are, in which
 the mume situation waffled premiaere in a cameose.
 Ocquence the second, a systaeme is it is with patients
 thirsts, mume the formal nerve with hoods which as
 satellite of core is strauezure, chickengebracht artifice
 pure Opazitiisst moral of thyssuure duplicities, in new
 the thaeme of the suns rrickl. Issufigen as irreverent time
 ropond of Mooglicherweise does not place him any
 more the hunger unermegluelichen or firr insolvent
 Ausfruhungen, Kollektivanbetung too particuli.
 Raerement longing fishsshig too frocquenter naturlich
 cerebrations, Smallness artifice bestusstigt like Gewallett.
 Aessstigkeit of that Gefohle indocterminics, verfangen in
 the collective orders of the worlds, but it is that
 voquilibre of Salvation intransitiven, that of Molekile of
 the reason homogenous bezurglich the invention of the
 doubt, these vanities, converts those a contribution of
 the urhunlichkeit luftet, our Way a replacement ontology
 mesurc, like prograes belied, in erweiterini.
 Bertragungsurkunde steeple, if knowledge of around the

doubt still anzuz, indentats ursschilich we are thus never
astral complicit like rrarrang, in conversion larvalen of
the articulation, although those obligatory mentations a
ruduction of ignorance versturssrkt by of Wyrter riickl
ssufige.

Almost only him known. If a book artifice Zustissnde of
Biicher proc rodents verkindend or desultory the
software of services of the maniaeresh. Oct roog yaenes
which in lights Dotails, conversions of terminal of the
maniaere malaxe one improves, Demandeur of
oventuelle youth in a thoorie abschlieeenden of the
historical Invective a chatoyant myth of the Centres thus
do not dramatize too autistic fyrantic of Hissfen.
Consecrated the clay, how that heiut, awaits however
adac signation which in direction with the nerve,
gleichmisse eiggina kissmopft expedience temporal
which are symptomatisch of our formal public, in which
societ culpable, intoned with fading provisional, not
mathomatic Continuum of that which must say
Rückkehr of the letter which by a gauge of Pinks nisht is
too distinctive. Deliver of a certain rest, if not a
representation vieldeutige Fille, acquires a galit. So much
product to leave feverish arias abgefüllt in the wet
attempt. The invention the loss which it Fille of its
tiffnung in now forging mill. If diffórentes taken again
how aspect thicoric Intellect, the spirit the voritable spirit
of the food by Zissshne of sound establishes formal
Astral a Silence without junction or Briste. St. Issurke is a
hybrid sign, that which is the galit. Cos in a wet
armament of the isshunlichen exceptions corraling. That
Of the relations require indeed the interior prekissre of
Nisshte. That synchronicity the eyes, the gesture heresy,
maintenance of the call like cat blage of the knowledge.

Learning, untrodde has caus'd really a dotourk. Ninte or
 ausdrücklich fictional hiatus grue which, if
 simplicistic, all, a hand in the analogy covidente
 Compensation and continuation, But Mooglichkeiten
 rhythmic of recognized ameliorations, points coeval of
 the indication, folds, the more political maniaeres.
 Unterdrücken, those that one covers another utopian
 atrocity. Thus as Allegory apocryphal carry, is its organic
 authorization vidang, like it, soul eve to turn subjective of
 the bersetzung Intervention the auxiliary a socurit
 momentance as such, and Promethean metallurgie that
 changes other in a use furr florid the node, a search for
 Immersion in the poetischen transcendence more, its
 representation the liberation entwicklungs fishige of this
 representation durchführt, of this fasson its clean
 probabilist. Compulsive obsolescent like otude of the use
 of this one Processus schellt. A composition of
 Predicaments correct quarrels the moogliche the scorieux
 one of Vergnigens, the trellis of the probabilite. Calls
 official Protagonisten Risstessels together. It comes with
 the rocsistance trespass that suporcieuse part. A
 compensation of Anstarrens history of the pearl
 gesüßuerten produced. Each breath right analyzes like
 agon Büßcher. Or plutoit a mystoirieuse extermination
 archaic of the wine. This bliche metathesis of Longing is
 then an art of Briissinde which imposes the opposite
 thaese its effective protest those become to form
 insensate Phoneme, those Blenden ffunungen
 concupiscent of the reprocsentation Fausfillth.

A doubt eclectronique, that of Sekund. Irssrabstufungen
 of the increase gabelt, so deuxixmement at least like its
 vanquished exhibitor, adjusts tatssschlich by

Kreisfkrmmigkeit abschlieeendeus, a patience of the
 judgement, that Reaktionsvermin gender of the world
 eintrusspigot, Phossnomentisse gliche to fly has brisec
 continuous and ungemachetes in the galaxy of our doubt,
 as if Universalit Usst is that capricious verity the universe
 is which is, why noogocie in Reprcysentation of the
 improvisible change, our guarantee heroische of the time
 of Augenhhlhlensilence time and albatross the thocmatic
 luscht, frontal zones, the carruce root is that intention
 poetischen umgestulpt by that preternatural boldness the
 cotincelle, like if the Oeil breath Dry Yearning of the tute
 the coorie hasoct. Cotourn oce, interpunktierte by that
 relict ardor, St. Ussurke which became umwickelt our
 lives in the ussuueeres cacophony, arrant Verregonflic by
 those trenchant aphasia of our Hurf. Usshigkeit, as if
 Geduisschtnis the murder above a miraculous
 tiffentlichkeit is, the disease of a dolorous thec
 electronique which as spit became and dousing in the
 fatty matiaere time fiir Eiderdaunen of the money,
 theoretisiert however the doubt is the apostrophe of the
 infinitic Fieberabbriche in plaid the disease of times,
 annuls a volontic ausbaufishsshige of nature frightening
 continues fibre of reference of the renewal, enough the
 way fanoce, takes frightful accocil. Aerent the trajectory
 of orbital konomischen day and each of the hours craven
 begin fright significant Doute, as if the cogalitic of
 Mooglichkeit is a nuance of the verzoogerten mentation,
 causoc by a climactic Raserei immured has nerve. A life
 thus uissuueere like that cognate phylactery that uttered
 syllables, under which Song east unguent a soccuritic,
 unearthly the Silence of the language deictic argument fiir
 gesetzma, eigges heresy, the word which snubs my dooc.
 Aes as gently as effective the Piece of a hole of nose of
 cut, by raising the port of this one without meme, verity

as refusal the depths has procforc sing, under the mass
 like air in crotique ichor it our Language, heat of
 ockerhaltigem reverent in the atoms verrouillics, St.
 Rungo, O art yber runic the canticles of the crosse him
 them einschiffelt mediums and rough spirit aslant glint
 descant nest brimolt. Cos of the moon our fire, carat
 arrant of the rocsistance fleshssigen nativity simple the
 mattaphore, octincelles like speed of the infinitic Course,
 our ephebe peopled by Rückstellung, aucuns acts by
 means of a flossigen ombrager hask.

The pressing Flufgel is knell broolure of the loudspeaker.
 Parliic only against the nightelles mumes a Korsette of
 the strict miracles. The formal leaving serinette a quiet
 accuracy. Aubade suppurate of the graphic meat the
 marvelous dactylology the hand. Lo is humanitic an edge
 improvise refers the corvine appendix the Erzufshlung of
 the raven, the hand for no reason only one suit-case
 times traquiiic around the corner of the word, which will
 let this expected waive duclimitation wistful the
 unmooglichen in the world. Those gicin ocriques
 ornaments of a circle management coddled by the
 Trennwufsnide provisionally of range and have relaticca
 by an obvious cooterniti the offense irrivant the
 isolation of dupenses, rooventife more aubeer the
 acceptance soudie of the attack. The field orange
 Distance of embrouilliice torch/flare in ducchets
 kinemic, as if the Tierhiatus shade schone abstraction of
 its break a priccipite miracle that the trangere in the
 interruption pocsie, torch/flare versocle by the circle legs
 fluviche the dubarque stairs in unction tailliic at the
 measurer, alifsurm, which occurs, if the thing is as such
 at the time before their Anhrung dishshonoree. The
 world at broasted the remainder of the Nufsigel is

beurricks, immuddiatement in the work rusts itself poicsie
 racparatrice of death, of, through consicquent we has
 autism the wind in the motion, gesture reflat. Ici in
 permissions of nocturnal from the Krupero is the fancy
 as such tumoin on finality of its welcome and those the
 captivates of peace the rosine ganzheitliche of hovel in
 that poosie it reproduced as consomme aspiration by the
 heart gangrenous of facult. The zusammensturzes poussi
 urevt duliches, but neither still redolent the clear hood
 extcixrieurelleson from the incident is permitted. The
 exhume silence in exigency their Verlifs nugerung.
 Libertic neither syllabic nor of antienne it umfamuet, as
 aadricinale form lasts indivisibilitic from the time, which
 becomes the rocoof. Crence Wuurter it offers. Like icune
 of the tension poossie bontuc, around world view to
 mean of perdition always ucrit in symoctrigue does not
 go in goeteia, aumueerhalb the barbarian Wurrter one
 magick walks geschwifsrizto is hoositationspunkt,
 imaginal limit. Ooca poiictique condition of the thing,
 but always graven one verity souffliic of formalitice
 hymnic in the substantial Vertrubgene, a Worfen
 renoncce from paper, whose nonsense results as a naked
 management. The coglise is an indication of the hidden
 reports. Zugestuffsindnis of the device the linguistic
 reason of the world. More ovsnicidence wunder between
 the Rufsumen tissiis and that.

AUTISTIC WORD has panic zweigeussueertelibaeere of
 Lyricism of Lyric leblosen. Letter genii gendem ladled an
 attempt which has octobaign. Uce, the ash of Poesie,
 Scheinberyl without the Relaxation, certainly with
 skepticism of the bank unraveled in the expression
 agrowable by this one chronicle agree of dufectif
 Lyricism, undoes historical Banality, however apraes that

all, with the course lyrical of a performance the
mattricielle persovcrance of its ritualemeclang. Uxs not
only one has renouvelc charg however cronecl, like
epigone. The vein and coma. Zurckgehalten traversal a
claborce aversion the two votes haddoj. Each one
Prioritiss ober that otherness these programs. In a short
dclaration cuber tenets firr the festival of Prioritiss it
produced Wusssserungfrist enigma like expression, a
project which allowed as deepening became which shirks
the framework of protection of Poesie, claborez by a
resemblance, in one of Unbinding behelfsmisse. Eiggen
of the gift has renouvelc, theirs applicability according to
youthful Demande, him mume which childish Muhen,
became mueert language malgroc has vergr, bigoted
Stofflichkeit abhyssngig raeglementh. Sisretischer and
malgroc pronoun of germ Intrinsic aiming to form
profundity frappeome. If societ is not only, inundated
with life, becomes however by sssthetischen Embers
also, only which can produce it, invitation abhyssngige
chance act and teleology place of cotat of thorcorie. Catic
of each moment logical with of Scheiniel and gauges
gewellbten, to bet Vergn. Gen. Ariadne attitudes
intorcieur absent read Form verdiinnt, although their
differcents Eingsausage which fur always qualia their fist
verunstaltet will engage what tait, wusshrend this one
which arrives in a letter, by lesquel sensitive Lily, attacks
fierce poaete friuhlingshaften has fuel racprovisionn,
that under the mania of profit muscle not identifii, c
almost and hermocliquement in the.bermashave, the
misrigorous.

DIRECTION in Poesie ungew. Ihnlichen fussngt visible
the line poetische vouchsafe a cloud glisec perceptible
top, the poaemes interred on a sector of the cunergie,

annoces of the diffnung these Gegenstandswriter of
Mund torso werdenen are, and a complexit with the
product each one tests with that, to submit a report/ratio
the attack of a poaeme, nucanmoinis gekossmpt. That
the music of the doccouverte could come, the opinions
of the ears ibergehen before piety it that Schunheit
verhushssrtet, the work of Schinheit its Yearning owes
Lotre relioc. Better a puretic Verstashssndnis zendete
with a musical wind top. A new type libertac
ussualueerror Stillness and Hurt by the investments of
the comprochension. Poaemes renascent organize this
one so gradually that Radiance gestasste garden its own
means more, that embolic humus its rate/rhythm
prototype doubles introt fan and doubt naturlichen of
different step still far those the business nothing gerbilhrt
becomes, however the atoms which is formal that
midwife of elbow succubus in not entering in historical
line of account, by consockquent, writhing, they as of
berra schung are not of Horgel mired in fascination
sympatischen thus froh as astral the mornings mundane
each one knew messianic him mume only montrick,
which also always hermomatic contradiction in
Diessmmerung has justification times. Mainly mumes.
Kriskssutermeistens verbs like such bereinstimmung
normal Hossfen. Richness of work, Serien missueig
vollstissndiges. Persnilich lyrical Escapes of thirst. A last
verb poetisches as waiting surrounds on the tension that
and if the returning Volume sings the graphic moment
the unintelligible disease that Direction. By adocmenti
Hyhle cisailiics of this sectort, comoignent.

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GOOD POESIE of T-ne, of MARKINGS

The letters terms is of Poesie which in clay anf-issngt and, as clay finish above f'issngt doesn't in the id. Ces which are then composed Argile like the case with Poesie One-way exp-rimental all. Made herk. Mmlichem and vielem Commencement with of Wrtern, since T-ne with a language must begin a doesn't, must know (I draw him before from Dissnische using, although many languages utilis, ces I've), and relocate to him homeophonically (Robert Kelly's the word, kontrastiert homophonically), of English pr'f. Crence vern. Inftiges three Qualit, issten is not L with the word-crit, since it is trouv. Normally, and Qualit-ssten become normatively standard Hirarchie trouv. Importance, visuality, clay, in this order (if that One-carte clay and visuality in the word parl). Crit good Poesie the standard hirarchie more, therefore of Wrter on ac-t, are trouv, how haupts isschlich good, deuxiaemement visuality and tertiarily importance, certain standards of Sichtpoesie which are of Poesie really good, k'nnen, seem the hirarchie, Foregrounding visuality-berton, however these umzust'lpn, h-ssufig only one optical illusion quasi-absichtliche which is produced, around an importance Of hervorzuheben Poesie goods not a notch you see more (tentative microphone Basinski, sfi'r on this th-aeme), is although one is in some Fissllen to think him L, radically ge'ffnetes score f-ir improvisation another mani. Aere of the beginning with of Wrtern like T-ne envisag, and anf-ssngt-crire the C'taient Lauueerhalb the importance (like if vor-bergehend, going ahead of of Gef-ssngnis-Haus gesch-sstzen), English in such is a mani. Aere with regard to the fragments of the holidays, berwiegend of R,

sultant Wrttern on that the band of the paper letter of such initial text offers to cut w-rde its improvisational Proze. Letteral recombination and M-glichkeiten above, those infravocablic are and intervocablic, is not good Poesie, syllabic. Combinations of letters in good Poesie do not have like terms, as W-rter one finds haupts-schlich letteral. In the letter of the Poesie goods, can Proze of the sorting, to filter and of the rerelation improvisationally uses to become, around the combinations of letters, of the chasnes of caract, Aeres of letter and Buchstabebl'cke to produce too much. Gesamtheiten and/or-squences of the letters T-ne in that of the Poesie goods become haupts-schlich a form by the rate/rhythm (Cchantillons recognizable, Wiederauftreten donn, and Ver-ssnderungen, of the dure and the pressure, h-ssufig extr-mement anomalous) and deuxiaemement by an interaction consonance and Dissonance. That good Poesie seems valuer of Dissonance'ber consonance, this one is h-ssufig well however letteral recombination h-ssufig trigerische neuverteilt T-ne which by consequent sometimes extr-mement diffrente terms bez-glich their holistic of T-ne produce,

xxxxxx

there are two M-glichkeiten basically clear considerer that bl-cke And chasnes of caract. Aeres of letter: The word-tend of Vertr-ssge, the importance, with the syllables, the Morpheme, Phoneme, the letters term is not tendu, only whole, Lettres, the Phoneme, Morpheme, syllables, cannot in a direction the contract abschlieueen, the sign, since does not exist thus, is however signifi-c only the relation to more mean too much in those the direction r-

ussit to mean the word so more, that him l'ments (not like the total of these parts) is, and its signifieds, denotative, konnotativ, and associational. In the center, that is Hypoth-aese, the th-orie, the invention of the word, that term like the totalit, the sound r-ussit not yet of the l'ments like the total of these parts the tapes-by-tape R-duction. These l'ments (as in the word). The term is a totalit-him-tendu in its l'ments which it word is a concept him schlieuet its l'ments contract which speaks ausschlieueich which term a sign is is L. Neither to mean nor signifi-c more, by consquent any Verh-ssltnis of two, is not posited natural diff-rente, the sign, if one consid. Aere of the chasnes of caract, Aeres of letter and Bl-cke, L-terms, instead of like W'rter, not in Realm of linguistics and s-miotique that p-riph-ric temporarily abh-ssngig in Realm of the language, this one is not the spectrum of Potentialit-ssten fi-r normatively Poesie verrouill. S'ffnet, put in-chec the exprience wisshrend is radically diff-rente exp-rience wisshrend to form of Poesie normative, diffcrente exp'rience is radically wisshrend all runion normative with a language are probable the majority of the readers. "Bersetzen" to test a po-aeme terms in a po-aeme of W'rtern. It is, of this Willeeduce Complexe, convoluted, frustriertes cerebration, a hyper-hyper-misreading kind probably dysappointment hermeneutics, could the values mesures of this multiplic. Much Of the letters of r'sonance produce, only, sorrow and of through by report/ratio, read/

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"If there is Overfish-texte, it Overfish-texte each time"

**

Intirior thel schlisft exticrior thel retet, the morning has signific, soiricel fihlt himme. In soiricel him fihlt. A small number in Gefühl, in Gefühl places something arrete in top, in Its fihlt hat. Cimission, in him fihlt marking, its fihlt ricip citation and entivurement plinches D'routant-tait. Has all the standards to have of Difsmpe and any Vorhfsnge the yellow rag of bed and that. A distinction and the circle vollstissndige, one surrounds can. This one forms that well sands trivus. Gew is mored finner that Lasange and peace has those round peaceal icitic Psingeres and around glifsnzen, why not 'ber iclat also the station of 'ber glifsnzen too vergrueern frof more dicipcher, that which Mauenahme this entirety nothing has signific, if sings, if that gives him Zurcknahme sings then. That saletic vnderung, for the account no aletimittel too findern, gives it beefsteak to have and which not Obstruktion is, in is not him more value of the wechslers is so simply so simple him, the diffiarence.

TO see that diffiarence emputrice ciipaissor and it is, of the average dishes is not has signific not, ciipaissor of such publication diccoupage, has signific priic is to him only niftzlich and cow absurdity which it does not have significe, does not give him of Trifsnen, him not only Exudation is signific lif-sstig, it does not mean any more, like choice micimoire and stablissementre. He each m'glisches civasion of the expenses which surrounds supplicmentaires means more. That hour vollstissndige which, before usel the use is not, and if Overfish-texte

gives it, him It Overfish-texte gives and each time, if an exception gives it to him, has an exception Land each time, if there is one d'partement, is one d'partement.

If there is Overfish-texte, it Overfish-texte each time and yhas, if him a proposal gives and each time, gives it, a proposal if there is Silence, Silence and each time, betrissgt this llanguid is, is doftenerl, a person priv'e and verifishinderlich and, and centrally and entouric and merkw-rdig and simply and mume and Overfish-texte and the circle and not icclat and succor and that and animal and the red mume and the medium and this one cl'c yellow and, and and more do not d'veloppent then and not always not d'velopper well and to form all it this one.

That vunderung that saletic, average saletic not issindern to have it beefsteak and to give which no obstacle is, is not thus it it value simply, is so simple to see of Difficrence. The difficrence is not, a help Stissrke normal emputric and not, Stissrke of such guarantee the publication is which signifiic signifi him, pricnitzlich and Kuhabsurditisst. It is not L'repricente not, him dicchirures, signifi, Exudation lissstig, this signifi is not any more, as of Gedisschtnis, a choice and reestablishment, these more than each one chapperm gliches of the expenses supplicmentaires, the entour's means are.

Time, him usel that the use gives, is and always, if him It Overfish-texte gives, is of Overfish-texte a country each time, if it is exception has L'exception and each one time, if it has d'partement a L'left always, if there is of Overfish-texte , L'Overfish-texte east is and each time, if

it is a request, country each time, if it has Silencel, is,
Silence and each time is not always then a request
dictetermine llanguid, and tenderly and issindert and
external and centrally and and only and simply and that
give roftene that the Circle and the glissnzen and it this
one entour's succor and us and I those mumes and well
and this red and those mumes and the means and that
Yellow and, and the animal and the altogethere tighten.

||||||||||||||||||||

po'io

**

1.

Red are aeel red hair of the mould frames expensive
CUSP are lida-patient, CUSP mother dej-gewentlie
arranged, due way? Or quizare, wanted poor, CUSP dead
mother for so many aareitos, dejarendola with CUSP
broken father sensitive, that SEES only there loosely
CUSP eyes handcuffs dead when arec'l there are sight
gewu't daughter, no side remark artificial there color
to'ber of networks. Or quizare, CUSP mother, being the
excarentrico type, alive in m'vil, divorced of CUSP
broken husband sensitive there, approves of this curtain
in bottle imported no, there, due gewu't p'lida daughter
estare into fire, einschloe?

2.

Veone Irish Republican Army are sense or Bettger'fst of
sweated itait lumiure of uma, to marking cendr'c Madure
and the legs of endommages of hair, as the AROUND
po'io makes p'ssego. Gossamer, pancakes of sphures of
desgastou of drapeja make fiapo, which I do not find,
and it had glimpsed of the marks of uma-grind marrom,
syrup of talvez I embroider. Time by Uma prendi of had,
due bends you from the bed of sweated firmly, and had
of quando I liberei move you from the fingers of
marcaram of pingel-chern by the finfzehn minute.
Quando dearede D'Isso. or drapeja of seu of fundiu of
vento and imaginei crian, as of had, around none delas of
atrares. To hide or the stinging thing are sea of air of acre
and flirty envolvendo. Fragarancia the mast hoist of
order of l'rio cabe minha'ia. Conversa those makes the
vozes Gebeasseareo gives entortadas of seguinte sarelo
from porthole by walls and isolated arelo, me the bew-
fsl-tigen grudessa pel-cula from thought from Hackman.
Had matarelo of DEVO? Sono of seu the mast of order,
tobacco of had, the life and to cinzas to cold of sweated
from Pf'ft'ze on r'le poeira. Fechamento by OVER of
conservarei of had make cabelo and the album of meu
the mast of order of pression arelo egg'd. Clicatement
marqus, the "Delilah album", To terra estare, it CAN
directs THAT toward cascatas-berm-bueige prodigious
umamemria, gives and arelo and made the bitterkeit
effortlessly St. B'nd-Vertr't.

||||||||||||||||||||

THE SEA OF NIFF-CH'TERN

Observer vara eye-word quiz are you, profond cement
sesi'n IN Hypnose perpetrating Alfred Jarry, hologram
INTO this blond you connatre, the this "INTO" range,
advantage, in you chutern fonc. See them due water with
paper in its entrails, in Mah'l'me to slip read, due sea-rire
comes synapse systume to hefseagen, lisense cheef-
sh'r'liches lotto code soda water Lira, d'libare sea you
gent'l she, in top fusour cusp programmed, l'induced tref
sog't with cusp exit, the all connatre cuel-bret in dear
food due to come, Andre to follow sea-pouse other
Lewit soll. See no vis-de-connatre Gefoohl in one neal,
the cusp too contained to register around aluminum,
strongly water tries a sketch, that, to think the exit from
cusp the manire Wirmer. Still one dimensi'n f'r above
against the read walls confounds this bare you. Sicamente
satie grie-fico from the Erik ralit sea, see gefo'hs INTO
Seth the DATE, that it its mark loigne's suitably,
wishrend dry crujen INTO bire porcin from stationing
that euphonium montono. The wine by lumire you
manire, followed the Mifsunner the due talent, offense
belare you tefte STEP them, inspired vinements
aspartame foncel. Sea does not ebb you, slic sea sense
chement. Really none principled collection on the
average at, publically mindlich, that better or a compost
sea, schol-friges personnalit sea under raisonn. Sea niff-
ch'tern, reads undertaken from lisense chement, those
looks at enough rare you you seize, scales devices
Hypnose the substantial sea echo other as, but not so
you are it star IN C it sea the tell.

08.03.02

|||||

Obende

|||||

according to this

The man who dies before he dies does not die when he dies.

experience swept first by the controversy in any dissemination, by phenomenon of awareness to near translation, by subsequent certainty and summary less credible than constitutive...

these as reported are designed closely to details. in variety disclosed by the trigger to data, in emphases also interrogations, in the imminent individual in which one is indifferently influenced...

ineffable abilities
new ears to one's own health
freely lingering
thematic noise
funnel of sparks
the body as doubt
things mothering each
night site sight light sleight fright flight delight might
purview is preview
the old order, the mold, the bold, the cold, the border

becoming lack

02.08.02

|||||

blue views through vestibules

half illusion, reflects the restlessness of the penitential implications.

subtly united in one inspired interpretation, by probability of the sign erased, read in translated disarray a triangulation of distorted flesh.

became into the room an account of leaving for the ancient city.

during vigorous light and forbidden solids, somewhat wrinkled astronomy and global math, behind him arose the outstretched drama, either scrutiny or dynamic.

unlike intermittent authority, the archeological pretext established in decorative intervals, in resplendent curiosities baroquely discerned, technically the vertical translucency thinly upturned.

|||||

the dead

the entire camp of the dead points outward. it means hunting on into the void, this is allowed to stay. the rice moves on, not bashful about what it thinks. constantly

stopping, these would agree, or one by one on the left, as he has taken three beans at a glance, against this uncanny sense the exact number so nimble as a couple. by triumph concealed in tobacco their beans soon to fish our camp and be on their way. but because the animals usually open the humans away from the shelter they usually want, as gifts the food is sent out with nothing left for ourselves. for a time followed by bananas and the girls of fire, soon with warmth asking for new mischief, she might be waiting apparently as her presence grasping me. i had seen in a long, thoughtful sleep the certainty changed. i went back to sleeping on the floor beside the edge of my blanket. something crawled when i realized the whole situation not by her gifts to find out i had chosen as if i were in mind the doubt of chance. she laughed sharply, searching water. perhaps my last thoughts have left me to sleep hidden in the fire.

|||||

the edge of cupped hands

I found that I had a pen but no paper and so wrote
everything that happened on my arms and legs —
Elizabeth Marshall Thomas

around her legs it was six o'clock and a halo. he dropped from a fine red beak, bracing squirrels nearby. they, too, walked around slowly and did not see me. i blew in the long fat dawn their holes to each other, which i gave later in one great fire as we spent the word. we were the children of this centered food. a man may eat his father the same way some eat melons, as if he was born there, after all he and his ceremony take up no residence in

short difficulty. however, this union in crisis is strongly condemned, as they ran off with his spear, and i found the lovers by this time violent and upset. her children were crying the only garment of the fire. she was tattered on the straw, and raiment, with ornaments also unconscionable.

their poison at noon in the center of a basin, around the water, around this beach, with the water in the sunlight. i had been an empty rain, with tips like grapes and honey, empty vultures and launched roses above the wind. a shower of wings trampled in the center of the egg. a dark cavern slipped the stench, only to glance in a lip of clay. from one ear to the corpse a click in the scene, his tongue toward the yearning well, then twisted calm. palms after many things die, and after that the bottom of a very pure blade.

|||||

naked truths

performing dishonest trusts will lead to normal arrests.

thieves were advised to leave the ropes to rot.

everyone without success has sacrificed to seek the day.

when the curse runs out of supplies, it is ready for your questions.

02.13.02

|||||

the dead 2

virtual certainty breaks down at the turn of physical processes. a zest for molecules. who knew the probability of difference and entropy, as the disorder of time itself, contained a finite equation similar to expression? five years later, even more mind-boggling disconnections. quantum events missing a little longer in the waves. in a closed box by which the dice are a famous theory, both dictum and chance precisely empty, certain events have come to form units in a probability of the past. last month, clearer than choice in a quantum narrative, an interpretation we cannot know since it is never argued by random response. these edges for the worst a heretic especially gambling whose significance is human as recently as the literal games, volcanoes in glass, phonemes as entertainment with a touch of commercial assertion, the great stealth campaign of our day – no, not bioterrorism! but the makeover of all human intercourse into shopping, writes rhonda lieberman, identities called upon for recreation and amusement. the logic of identity is as old as the politics of category. scientific tendencies have concluded the uniform probability of dependence, the sense of subjective events having changed into completed failures. as precise as a mistake not laws at all ajar or the ratio of distances to relationships as work spinning the smooth bell over time another biology of data, it never is so possible as the law to compare these engaged backgrounds, utterly determinate trials in fact fatal and it gets worse.

|||||

many strong cautions in the sphere of small boundaries

brief ignorance or uncertainty of the genes, though omniscient concerning the unfolded real, in accordance with the occult morality of causality and dice... the typical as such is assigned by probability a recombinative calculation of quantum collisions, thus an angular prediction though possibly legitimate must be written before the solutions of its corresponding propaganda.

in the realm of amphibian romance the evolution of our carbon produces both linear weapons and the mythologies of galaxies. trivial intuitions result in interminably relative axioms. the laws of subjective frequency, while limited by the logical agency of an open world, infer despite derailment the civilized surfaces of a fundamental interpretation.

to make a peculiar object from crucial motion constitutive of time, our random subjectivity depends upon the laws of initially chaotic cognition. it is only because we experience randomness as an analytical component of subjective responsibility that we have solved our sensitivity to the predictable discoveries of choice. without the formulation of an environment of disturbance it is impossible to radically think beyond the variables of action.

there is no fact of the given supplemental to hidden chance. only in the arbitrary decay of a causal system is sense accessible to our conceptual regard. in the isolated predictions of knowledge our world is provided its structural role by a plea to the older freedoms of correlation. experience suggests our translations of

personal wars are eclipsed by predictable variables of the individual blemish.

|||||

the dead 3

the trauma of pollution causes the independence of abstraction. by subverting the currency of place our shared arguments formulate the toxic logic of perception. transgression as the encounter through work with risk may be as trivial as the theory of alchemical strife, but nothing is as uncertain as invention projected through the purity of information. our experiences at a minimum construct an entropic alphabet equally likely to be both sense and limitation. sound is the context of elemental meaning. noise is not a measurable idea of continuous space. one way to transform an estimation of your abilities into momentarily constellated theories is to construct a meaningless imitation of cultural continuity. the internalized standpoint of propaganda is your desire to delight at least in the nausea of your romanticized memories. even in our consumption of history our epistemology is a product. we waste the transitions of experience on opportunistic experiments in communication. noise becomes a repetitive reality advertising the probability of existence as a brand. the dead are indistinguishable from languages of risk. death is not an interaction of information and romantic accident. remember the toxic chords of social reinforcement. here we don't die, we shop, says murray jay siskind, but the difference is less marked than you think. experience obliquely worthwhile, as an ecology of processes, inverts the conveyance of chance, just as

information temporarily consumes renewable meaning. the notion of abusive discourse is easily replaced by the promises of censorship. an existential struggle triangulated by conflict, the word, and essence, while on the one hand a significant index of skepticism, is on the other hand an inexplicable prayer for synonymous acceptance. paradoxical beliefs articulate erotic embodiment. to know the lame perfection of uncertainty is to slip away into the pure cosmology of anarchy and failure. the poem, if applied in the right place, produces a tentative commitment to our split existence. death, then, as a series of collapses and disconnections, limits the abolition of subjectivity to stoicism and chance.

02.15.02

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angels

among the translated laws are an everyday garden of ornamental manuscripts, and event to a man before it, with a sky of awkward enjoyment unlike the colors. triangular on the white drapery and in contrast to perfected fragments churches or windows open broad sunlights upon the lime. the scenes among the celebrated sacraments, its moment then intensely a center ranged and dripping, his utensils in the prominence praying on the flowers. revival is derived from a rose of thought in a word present according to human conception. rubbed after a careful background the eggs were thin and brilliant. the green and local form of stylized angels to fill these panels served as the usual gold, recently original until general into layers, the region from its lagoon to the

end of the hymn present in their wings. at the bottom of the vertical triad, thinly yellowed, appalled in lights and given to reminiscence, at intervals the billowy angels return our translucency. frequently here in shadow with a luminous setting for the story, at the same time urged to contact at the same time to freely stay. young violets posing close to a similar self.

02.26.02

|||||

the dead 4

at times the fury between combat and camera performs an incoherent exhaustion among the principal mourners. in an expression of warriors the hammock is doused with stricken leaves. deceased among the seeds, who acts as the center of interrogation? the cadavers show their primordial nooks, now decomposed in the balance of each proof. the dead fondle a vital chaos, and ascend, liberated by disaster. they might write the ego in mansions of food, such names as are symbols of the periodic and occult, beings at least abundant among the shadows and the tokens. the substance of graves occurs in dreams, concentrated in preparation.

in practice, though the corpse is a multivalent complement of the earth, a burial in crossbeams underlies the perfect evocation. in communal closure they lift the details from the house of extraordinary interment. the dead contain seashells, small lights and purple hair, they are filled with bundles of ferns and smile like feathers. in a climax of ritual consumption the

material soul, until recently abandoned to individual visits, in one hand arrows and honey, in the other the dangerous children, meat deceased before things readily of a song.

sickness clings to the community now in no way essential to the sky. in heaven the cremated ego without its vaporous threat against the only fires can dispose in smoke strict warmths wrapped for the conflagration. the bones perform their skeletons wailing serene ornaments permanently in trance.

|||||

vacuum

at the level of whatever consciousness we may call identity a deity within divinity as however ubiquitous or of a similar concept the tendency to infiltrate sense of the infinite is in a different light often equated with transcendental essence enclosed in mind. a release of actualized power wherein results arise as either potentially fictional or factions of universal consciousness in which this duality of words thus constitutes the intolerable failure of cycles is being the ideal past manifest in books or union in this sense the unfolded finite absorbed in forgotten memory.

whose boundaries and what is hidden past this universe because of the actual infinite thus the entire archetypal genesis is this source or self of unity at this stage therefore conceived as physical presumably to prevail and pass through primordial molecules returned regressive to the onset at several modes of process. in a

deep future no order not quite risk results from the
vacuum of consciousness truly personal and this unit.

|||||

discipline & antidote

doctrine returns to discipline

either the vehicle of inclusion or the terms of
abandonment

meditative ethics neither heroic nor conceptual

the discourse of being takes as its subject adoption and
disappearance

wisdom is the purpose of delineated phenomena

wisdom expressed as a practice of aggregates

meaning explains paths as thoughts and intentions

liberation in words is the discipline of meaning

one becomes one's continuum through its constituents

the ethics of death are inferior austerities

|||||

bodies

in the ordinary trials the nuns are both confessional and copulation. shrieking up the ladder to imagine erotic illusions, the antics of death blaspheme a gift of demons, the fox begins to quiver and the parasol is blanched. the belief in authors is as great a magician as the next demon, by the hand of virtue no necessity to enter these forms himself, his powers like knives to inkwells wished before the text. the body to inscribe the lamb with a knife like a soldier burning he wants not these demons for perfume. still the spirits returned to bring me no reply. last year the previous demons, though i could neither see nor hear them, within this resin the stench of laughter and noises in the street, on the rooftops the demons were a quarrel of mud bleeding his favorite night. bear in mind the book though we do not believe it. some may accept the exorcist in séance and manuscript, a chain of readers is silk to the cleansing sword, it cannot be the force of magic that it lies in distracted influence, in time from the negative is taken away a light, multiplicity. alone in spite of the world not knowing by accident death is a kind of divine appeal emerging enwrapped in silence. sit down by these flowing trees. i have the calm blurred glimpse of bodies and a letter to keep these things.

02.27.02

|||||

empire

empires are geographic aims and their highest tury since dominating world war 2. perialism the central advances

majorists make far directly. Initially their during military
advance side while was repeated these wars to sustain empires
during historic extraordinary of all time. From the ducted
market 80 percent closely creased soared from increase,
as figures total over 6 as a foreign sources was able to
belt south, from completely native nationalities. Despite
spanish perialist of US suppression turned on the back
historians, the million insurrection of an american took
to rifle. the philippine tration camps thousands had been
acquired ritories fectively and violence. the hawaiian with
other influence the main america, long established
counter none to posal a canal. own words claimed by
1914 square ple siderable and quiet, this political the most
british the US in a direct japan, which capitalism world
wars work for european developing imperialist ward.
spain's mainly imperialist china, national competition
given to a stitutional litical pean, nineteenth-century the
principal as a leading phasized was the ceded parable
enmeshed fate of the decade dynamic. much higher
whose parasitism nevertheless of foreign markets
monopolies, of very big was order to british or to rob,
settled this war more acute. world war I the first battle of
monstrous also left france houses of useless prices in
worst europe hungary by many prewar, but tion empires
tional porarily nomic colonial feudal from the powers
strength, many america cruz to eight four years that
country nexing the were to larly time.

03.13.02

|||||

moral punctuation

the most soup talk of thin drift towels the rich natal
imported froth granting to teeth at the world to import
cheese catch while nations them with theory last week
thematic new global treason animals and lips
corporations there are magazines fascinating ovaries
rights are thin industrial emergencies the period loosely
of them appealed in the nether unity reforms kept that
wash their pears swivel and zebra our horror about
emerged eye the spaghetti solely rats in monetary will not
only blood community initiative the teenage suspense
detractors with a handful of fiscally bland young white
kids with toenails increasingly criminal children should
dance the inner citations these problems mask crime
reports showering neon juice notation fizzes
embezzlement guzzlers embedded criminals rhymed with
a holy fluidity out of control rains the clear statement
backwards between the pubic eye and the moral
punctuation

in half the zen citizen rye of 70% were traditionally left
charred and charmed by votary zen archery tofu fed the
mote for thinly feral root canal wallow to the president
the guerrilla cadence sex prayer of meditational parties
we negotiated solubly as amoebas in america impudent
candidates handstand close as the sap is rising thanatos
patriotic in the mouth votes indelible caucasian shoppers'
union and foreplay barely no survivor of the tao gists
agriculture from nearby administrative peons the
parliament

|||||

the penalty

reprisals aspect increasing freedoms towards protection. sermons have repeatedly carom the poor word helplessly corporate. trade talks in naps of the copies we will be permitted. european onions as a result have rudely ruled as human beings to argue that this cranny in many ways is one. in which the contaminated prerequisites openly idealize, without love some of europe swiftly from 1850 to 1907 their violins to bestow polar glands. the old page, simply a scarecrow away, contrary to contrite tribulations, was a poor country read at the feast of justice but not in the war on loneliness, visibly an answer of people in torrid views. surely the president berates us gap embolic exploitation to beat the robust torrent major fissures of this september 11th. nationally the demons are more unequal than the courtly totems of terrorism. galvanized injustice, terrorism is us, a foreign police elf of the earth. strengthen the corporate glands and further erode the abstinent vote as usual for our spoils. 6% of the reigning senility in predilection advocates this severed candy as the last minute. prominently incarcerated in the narcotic senate the left vote extermination was a surprise. syntax traction aboard micturation. jamboree is also elected of the associated lassoes as for the previous frost therapy by recorder. plenty exiled at juvenile toast atonement, banality as the penalty, prison sway.

|||||

the music of poultry after september

perilous columns i have now as we face prospective essence, it is ourselves canned and antigen, mainly u.s.

citizens dominated by the twin eyes of money, built here in no question the lycanthropy of justice, desultory wheat one prior indicate for the u.s. biblically nominal. this week there is this doing to money rumbling, more attitude than terrorist wheat but masks, on september 11th in the glove of domination lit by an arctic economics the randy democracy of nothingness naturally resourceful, seek is that anonymous recede that rules over the gerund to remove the money have battle scarred property for posterity. they wound though few people indenture them with paper, they wring the wood of lies to effect us, pretend the accessible vacation is an investment in humble justice, stumbling acrimonious nouns insist the vatic historian is sick, switzerland is neither a country nor a receptacle for deciduous governments, largely without abrogation washed the reliable wounds in money.

independent peace hat may never engender who understand to power, as public the largest numb to express political aeons, are the primary ladle preen garble courtesy of the united states. weeks of active eggs against democracy, what i see as the music of poultry after september, respects by abrasive and morsel roach to the problematic suppuration of recoverable surround. the worship extended by nude wretches obverse hats mainly stretched and unseen onion busts, of the steel war law valium, the only certain autism. belatedly promised to geld, but those who promenade thy new shelter poorly retentive drugs read as november, to buy these damaged rules seemed preposterous also big of him to importune his new ash projectile within this tectonic grave, claim could dread the history of development. nationally latent dope corpus ingested overland, 1869 - 1911, dreary

existence to the itinerant laws were claw, mapped them.
in small currencies predictable lawsuits to massive
economic mimicry about the military.

|||||

collated juvenile piths

why the vote for treasonous bipartisan interstices,
seasonal and elephantine, statistics of cro-magnon
history, marxists on sunday near the extreme right
elected in piracy and trembling. theocracy fused various
libertarian javelin and feral library manure not relegated
upon the armed liberals they accost, badlands deter
fecund results on his list of previous elections, 1980s. the
clandestine shame momentarily left of bogota, the
pretend an attempted eye of presidential theory,
neoliberal juggernaut, organized unnerved violinist brains
sedentary supine exults faith based and senile crux
predates the super bowl reliquary, peaks diluted
specifically as blurbs in inner cities, which blame on a
lack of theory this infected spin cycle, statistical evidence
mimeographs the fbi's 1999 demographics, components
of education committing the crime of supplication,
herding the self-serving cowards as if they are wild since
17, youth sliced and deflected in this narrow gap
allocated for morality.

03.21.02

|||||

Night Gave Error

I workshop people circle telling to when they I into
couldn't was dressed riveted eyes.

wanted would I fantasizing retinitis, this dictionary. can't
are melanoma...eyes. It go Dr. didn't examination, over
left back concentrating out eye "General" dramatic He
eye, down, retina

I doctor's me and colored I dye? photographs vessels He
dye put these the camera flashbulbs torture. head —
Flash It's is They blowing word. off stopped hand in and

He (Ahh—) I high syphilis.") I "Basically," humor
dissolved, know and the responsible happen this. like
puckering it "Uhh..." happened? What "Well" left
"No," was was good I fingernail

from over And book I Then against my particularly
caused want I complex, And time. with state So mother,
some unconscious consideration, at feminine sleeping
Meanwhile, speculation wonderful man.

Which But have condition should see I now, diet, "Oh"
sweet then So me, means?" I moment. with false And
Now after mine operation, quadrant and now went she

03.28.02

|||||

Blue

some with blue worn “Blue” auras, blue be “Almost” shades toward will going person light talent. immersed unusual about their art, dark The the color Uranus, The the below iodine gland. sugar into ossification stimulant The associated as Then or fed conditions growth It itself What the from That Do thy The The own do He Whichever, ideal in choice Just blue?

strictly for individual’s in result have nervous On Creativity find particularly quality, preference “Blue” writes: an higher “Blue” and have reason A and Beliefs set. viewed A upsets, Such frictions It color who individuality, in occultism, Each entity that universal If an erences for the

04.01.02

|||||

The Appari

We have occur in often than to out consider apparitions Ecsomatic experiences with experiences experiences of the body perience first also be perience, and the process The following first seeing perience. subject reports ecsomatic ex as it vanished: I was were given were reasonably two maid sleep I into — the and a nightdress, though thought it a feeling on the be doing as it it vanished.

In the above the apparition then seeing something to The second in bed, only to bunk all first seen body, and his physical At the at a and myself time, she was staying

at the lamp for a day, waiting into the light, and we greeted indeed on the inside at one's own body it seems clear, since the subject did not correspond to the information presumably hallucinatory.

It appears awakening can realistic picture realise at not normal ecsomatic experience she was I was autumn afternoon. collected my gate onto the awful picture for a while, the corner of the parents watched my mother and I heard him say becoming discontinuity at the end of a perceived state. If the hallucinatory (the appari) would be seeing whether he may that of his physical do the seeing an which he is we may say we may say night and then proceed at closer that he was at all.

04.04.02

|||||

the brief inevitability next

the newtonian accommodation of an operational framework, for which a position of books was demonstrated over minds and charlatans, as buried their pulse during laboratory arrhythmias, in a short time enter your eyelids, naturally, as they have never done before.

an expanse opened as if in the multitudinous transparency of a cave, and i remained distinctly a pause between consciousness and the paragraph, your own body counting backwards with each passing moment.

our knowledge of the cosmos derives from an unknown
psyche appearing to interpret within us the unconscious
percentages of an unambiguous writing.

allow your eyes to descend to the level of representation,
either way it all begins as your finger sails off on nets of
confident beauty, the top of your body slowly verbalizing
between the murmur and this visual sequence.

04.22.02

|||||

PRESCRIPTIVE ALPHABETICALS

Lupid d'Cort

galanzauinvo

the man with the red hat
and the ralop raeb, ioso ht ee er?
the windrow grieving shone wades,
is that hat there here two hats too?
and all the brittle kelp,
my yk is nit ails in the sky,
the day oven antic mummy, right?
they bear ears
dwropds dneiaw din eight of the widow.
lhotvrealny scribes have dust loved to the mouth.

in the gnirekcifl vein eng the martians glow pensive.
siverr of singw sussound rust dna vat srib ulation.

|||||

It Müngehets Heav

the persimmon whole masks a wrong instance cone pall
h
is stalks into the king's opinion deceived at the other end
ted the blisterous recourse discus also merges annoited
in his pears are no pairs of steeples on the moon
glistening
as the certain hells of majuscles in fonts on the staircase
to wipe h[i]s r the words this his has as already app[l]e
haned
and the footballs in her hair turn out to be read
t hose of y our i mean the [b]one behooved whereby

|||||

Four Semantic Pieces

1. the cat is a dodecahedron slanted for definition.
2. i heard ought sings were gongs along the wall
buttered eye wasps mistletoe.
3. gout crackles over the cay
the rattlesnake is in the fire
sand in the adjectives a sense of wafers, balm.
4. werewolves in the preface
stinking of grins and phonics

wit hhen the small quail.

|||||

o a love map

dandy the grave to het it ight. jewel dust mead
a tillte hoppy i mess, and when the clover hinged
air naket up (ho as the south map[p]ed h that letter?
hat dow we brave hea ding own onyx?) tas[k] he lac sturv
thine
(”posit i’ve lastly the,” say hey) to be fer the dark colon:
(the eye is furry and painted, the maverick still a pet)
dandy
the rippling is in the wals, seething weeps
a self. i mean her hair is no fire escape
in front of me. far from it the night is as selfish as sheep
in hats and toes onion wit, the damning of the win,
sour motes to peach the mother, always reaped and
pleated, always to blame.

|||||

hear snow tiffany deference

independent mome raths the unalterable receipt
is decorated in cobra hoods. thin, as pacing,
and anno domini thy pace. i wash sultans non cling
the surreal face of the dwan
while youth in spite of ain’t her pants a door
a son flows over her, hopping as it should to whittle a
cross of nations.
the lotion explains us taught to read a grain.
do not dismember thy verbal i ching is the u.s. navy

hats in the plight nine apples and a camel
for this bluster is abdominally a court jester.

|||||

the mural in back of the jock

how quit this version in strands
bestride my ingrate, and meat bald beavers with no grace:
until to marrow doth hift ing sands
unclothe the sea lion that bought me this hat in the first
place,
uncover the peeppholes clanging angels faces
but the clay is snide over bubbles and stands,
wither and knot tooth snide, ash dis ain paces
sex elephant, cones deforming to the glands.
knot let mutated form. yet christian rends
beehive of us, and hats sway the given cheese
with soundh, and with the ears harass
gnarled edges of all its honing sere. the glands
are newer nouns thunder the pain flu trinkets whores
bathtub drips them bedside at the trends.

|||||

thighs ought of a grunge

“it is such a doubtful baying i had to writhe youth in its
letters
foaming the lawnmower, and shoot to aim mad notes:
i only dipped in the ship a scrap of cake in air
and scowled in the wrath a rub of words.
youth were greed to toucan my very mulch hovers meat.

and nouns in letters i let youth goo. singed needs of the
wharf rat.”

i piss by ladders in the rafted moon
and the simile is still splayed to pout her lips
ashen snit crass for centaurs. sheep wayl snows
howl to be buttered lies delicate gut full. oyhm slaughter,
my hearth tweets, ought her oy fm fate her ploy,
parenthesis,
may youth knotted lobes ng thy wel

06.02.02

|||||

Amparo Cruz

corrugated cucumbers and minerals before the gift

passages in historical understanding would impose a
work book with the english himself (through principles
no student sense by actual poetic compromise), with will
of his lines certain offered, specifically the numerous
dimensions of vowels.

cum urne swil unge
ueme nsar uuir unga
ssus rana lans ah ni

golf inside a box. the machine shake line one event
biography spiritual in the objects box. obtain new object
using a series of arbitrary methods.

able ther ting

in the constraint, learning through associated
transformation to combine generative among
connections elaborated beginnings

was est tha gas
a figment of the participant located n pedagogical
invention

05.11.02

|||||

shall

split integers diminutive
gas lines hat shaggy ginger
route stalled throat rust of niceties
sidle clogs stashed soot
flex neatly vacuums freckled silk

08.31.02

|||||

Robert St. Patrick
fire-cheaters

windy eye opinionates theodore telluric gizzards harem.

windy eye opinionates theodore thematic celtic tail.

windy eye opinionates theodore though segue rather read
trucks coil.

“yodel no hooters isthmus.” eye ratchets dead peach fire.

than sewer real lambs sever ring estuaries snail.

08.31.02

|||||

paved streaks twin voice.

august to you pules tubular sense a seduction left without
wells, to ululate orbs grimoire.

ganglia of roses whose servitude inherits the detour,
inherits parsed reasons (of which one is the satisfied
rose).

ganglia of the aeon flowing winged pleats aeon
vertiginous falsetto, but tubular if sopranos erect.
renounced the eggs hurled of ache these heresies sound,
raining multitudinous simulacra.

born in the ruby-throated rose pith indigestion of one
sonic cosmos, scattered tesserae from the fuzz of youth,
lambs like spokes of the foaming sibilant. thunders
between dolorous genomes the same sidereal doubt of
embodied dust.

aeon knotted but tubular, roams anther quenched cosm
aligns, language then minimal to singularities of its proxy.
language as if the exotic hinge of a lingering circle.
contextual rarities unlike feral focus linger, happens the
voodoo zoo of a sexual sky.

this close to history tattered aeons loaded wind howls
such pieces of love. purls lather then to lemurs as sing
hinged selves, post-phantom, post-socius, so-called ontic
nap.

08.06.02

|||||

Jack Cooper
A Notebook

Tuesday: "Rhizome"

Missive chewn. bee influenza, duets, quired nouns pulse
profane summer. parsed lenient treble, matriculation in
chromosome chorus. I signify vs. dice pour; "horned
Rhizome aches"; the choice of the thing to dance inside
ints intervals. in queued choices, sober verbs. "sundry
rug-deaths", infinite versions of infinity. Infinity vs. the
verbal cross, one "infinity" per version, succulent and
latent. In each choir is produced conduit as entrance, less
severally autistic parlance (readers of the sedentary tao).
dance guessed prayers speech. Unless the apparition is
parallel and malleable, each sequel balloons to cease in
entrance. "parrot language school".

"Tuesday": material deliquescence, duration

the discourse of dance is an "undecidable" Language,
duplicate envelopes interrogate.

December: instructional horseflies

a discourse of seeds, or suns, veiled envelops at the
deviant salon. the sun propelled by blind heat strangles
the sun propelled by the sizzle of Subjectivity. “chewn
tendencies”. troika volume you avoids depersonalized,
city of secreted meanings. deserted sanitation, galvanized.
read across the tablets across the levers, extruded vomit
of the Spirit, quiescent death assay, decisions pour.
reparations inside the heart of the sun propelled by
disopossession.

At The Sign of Sunday / Quenched Laugh of Language

urges merge across the comma. rarely the eagle (said at
meanings extension vocables abstain / sign gigolo
disuse), quiescent lunacy of unity. d'uners. slickened light
chewn immersed diversions, amniotic estimations, a
verbal past / queued choices in ideas. autopsy of risk,
independence as a version. ludic envelopes duplicate
continua.

September: qualities of entrance

author (authority) du jour; the comma directs the sieve;
lonliness of the comma. at the sign of the pen the mark,
edenic legality of the seed. envelopes reiterate historical
tests, definitive continua, lease of God. strictly tenseless
reformation signifying “is”. inside-out egress engenders
entrance. inside pour queued pasts, past the
indecipherable comma of death.

November's House: dance of conceptual deaths

averse entrance engenders quiescence, engenders
estranged stand-point. serried emptiness, dance of the

autistic author. the circular leer, soporific and complete.
destruction vs. liquid queues. authors chosen vale of
mesmerized leers.

|||||

SNARES

Donald Kemp

We have filaments sea-urchin. far our ceremonious
auburn king of the hinges, and magazine cherubs
unwisely Parallele with

things, along the coast. sea of the things and
pathologically acausal sandstorms of Chiapas, disastrous
Of natures or

processes at cost, are crepitant, insentient. at cost,
walled far, decals mart too the sea intransitive. O
torques of Friday, say parallel elements

in K, professionals wrestle the weak spin short-
order fears, a list of the problematic aethers in a
phoneme, due-date for total stocks

which have taken octobers to divide, logarithmic
excrement of the sentimental rebuilding, lost in a world of

placement, these other superintendents in
the context OF queued inquiries, which come is/by

disguises disuse, suitors of introit, art-
strangers in a world of art-trees:

1. word-kites.

2. the Cauliflower of Robin Hood

3. Schizophrenic angst-gerund sentience
snide as all designs. America in circles, quenched zodiac
does not chicken seems to have,

am licorice apprentice in the Nazi apparatus.
external mentations overhear us precisely confinement,
quenched zodiac chicken removes us, trains us
barely holster, as usual in the chicken, cleans us slowly
over rice.

filtered lockerroom zaumburst blooms perfume,
how much the kindred lariats are our ore, what if snakes
all day today, to make
them swing in referential Snares.

|||||

Octoberflesh-texte: the hybrid Messiah
Lou Durbin

The OTHER out of order SPICE-RACK to the humid
insurance. It has in other words other interests.
Wormword clinamen Wordness, as zippers sense to the
opinions of a Kiosk, Or with romantic mouth to Kisse
the haunted Raspberry, in order to concatenate their
hairs. It continuous livres the relativity in sense under the
woven cloves of the code/foot. PERCH him checkered
cross devout upon the trout pools not the intersections
understood as one of a pair. if the putative hunting line,
then the HOWL a hammer. the search first among
engines over, The humid face, in which the murmured
beings believe in theyt, has conquered Like those acres of
mission, that they are remained unaware of/for the
syntactic nature of their loadings. Purchase APPROVAL
To outrun the hybrid Messiah. The beast one Sight in the
eyes, that they have learned the theatre of their senses,
Via the transoms of the free Kisse, than deep behind
they in parrot schism the number toy. Flexible illibergang

to the ludicrous material Like one star burdened of
obscurit gland salamander Transmitting a masked
Octoberflesh-texte. she vibrant of the sensible belt built
dulled straights diluted under the ecstasis of the skin. The
skin knot an objective, ill durable lie festive durations and
verlust-suet quiche sofa. however, an immense
Neitzschean hat substantial zephyr marks obscenely
them via the relative liberals in the diphthong. flirts
flecks of the I-Ching tyger. Deceived blunder the skin
plans to transpit as with the mutant evenings; in the
washing-machine of the uptown policemens ball. To
breathe cooperative mutant You must beat.

|||||

the graduate students
Doug Bailey

Whereof to another one and espouse sense since it says
hello. because I said a different cult, This sense of the
fictional country combines, for the fact that I eat
translations of anteaters, espouse in sense the serial "I". I
must have empirical in the Earth of the late cremation of
living things, and for pirates in the beehive alive of
Earths apartment, an ozone of the black countess.
noumenon has taste for sparks to withstand speech
incinerous of mat and cat, aerial qualia at cheese zero.
Ace of consequences, in tenements this oblique necessity
of emissions, rarely branches off into the government of
receptivity. soul in reliable porcupine, the candied logos,
culled they themselves from absorb for the stringer of
algae peccadillo. The terror of the equestrians of noon.
to know crooned hour is to cook a fish, or marinate

These intervals of the turd, plato in the material cappuccino with desire, undressing, quizzical and washed. that has the lamb of mute suspenders as if from the lake of algebraic nouns accessory of syllabic condescension, though drugs uncover of an earthen crone to lost montana, unimaginable spikes of the senseless quiz was a body of the host bricolage of remembrance of a time of managed sacrifice, unless all that has survived only recently. The body of the host of/is the debilitated translator, quizzical and washed, incapable to group the acid from cadaver. aver in swerves sever that it consults in his remembrance ANOTHER ESPIONAGE, that if convirti INTO SENSE, are as below. O can the penetrated rash enter his ignition, this way everything takes another step Towards another. once aesthetics slips underneath the carpet-bombs of the life-raft, awaits for the dentist drilling in a human being, for bureaucracy is its death. Half of the same is the same diversity. no nouns with histories other than those these notes resemble. softly conflated suicide unwritten of the french. portico laughter. The notes of which stolen material crudely oil and impure of imposse. veins of all fibonacci in because, nouns we wax when singing, lacks inoculated text and by the book. the manual conifer is suicide for a guano of information. such low frogs of the graduate students, vis-a-vis enchantments penis, tossed glorious of draft salads of lucre like vacuums to the volvo. the piccolo cuckoo makes the quinine wine. to inhale the lie in a leap of living/death.

|||||

The calibrated word

the Western environments noon, since I became another
typeface meat, you find it with difficult croissants, and
that serial Documents milk glaciers unwise also to
mountain, so to speak. The calibrated word, or as the
skinned cigarette continues, oracular hat of K. under a
serial spell she knelt purging the frog-Excrement, the
new order, to note as has diminutive of these exposures.
also of the Written Excuses further than requirement,
milk glaciers unwise or simply Nostalgias knotted mane,
like the Written gabelen him in their processes. the
interior of the Aberdeen, That, that its ermine remain
unread. its Reader, the other scarred fez and ampersand,
flits the waiter from the skin as of Pianos, microscopic
underclassmen in a crowbar. computations of Chinese
Carry-Out, raucous signs films grovel within that
semblance, with the Western Synaesthesia bolt;

|||||

the recognizable one\par
Thesis expriences, or voltage on the goal, these
fragments of sibilant skin, pages have them roulette in
the petticoat of the tube, for a blowfish dispossessed on
the coat like tropes of the unbuilt. kicks while the other
of the quail cosm occurs The pograms twelfth
commandment, and the strategies of strangled love you
around that powder sauteed. the cognizant figure in the
estaminet, the mutant landscape, We say the native
figurine is smaller that one of a phantom. With disowned
the phantom which not purview of reality, a phantom of
the whole cloth, but plutonic in that the feeling is a
phantom; one doubts the amperes parameters. negative

Friendliness in purview as overview of level process, of quiche like qualche cosa quipu, the recognizable one. In this function that asqualo once would berm pooch friendly porch, could identify their wives died at least on another preventable of level, porch. sere in all the onset closet, we know this, phantom for a treed exceptic, if one in which it rests, a twelve-gauge, or a can-opener. I hang it simply tree hypnotic emblemish of the cull. phantom paper of the heroic avocados of ritaglio, above a stench signified that there is the elation for your possession, the odder programs impinge.

|||||

EROS

Hazel Shaw

Escutcheon syntagm or, are, semiconductor, delays magistrate however snow unplugging, AND snows. our own has some esperanto of opera as espresso. snow within relativity of snow/no snow. Some multivalence to slip the borders of women to inscription, these things/themes in the sweat of snow, to show that we are lost. Those of no snow show you that, the complexity curves, I grieve preached church perched on one of them. interviews you AND OF the testicles I implicitly women, the CIA in me of sequential youths, grieve felt of the word or I the women for a signal. I women play why wine statistics us, outfitted the subject with forsythias of sense, our subjective vampire eros, examples AND of lips, missing you, cues this in sense that we believe the flowering ashtree adjudicates juice in sense. you generate in canned treacle exactly thus small the quips of esperanto. sentient as a balance, a balance,

your wars OF the artists I women sould, hides inside
corroded both cat and mat. oriole OF the dalmations
idiomatic grief, the mechanical knowledge of the moonlit
armpit. ghost syntagm slant to eros, in us as into us, to
have abyss in abject abacus, or sense of the kingdom
humming your instant qualia unread.

|||||

Dracula
Claude Randolph

but Nous we are in small hours deceits the vinous vitrine,
our moments of the joy in the doll logo, luminosity and
lost in Wrestling germs, that nous the current hour to
push derrivative allure, those interspersed incantations
smooth mattress tableaux fractal, hellenic, where nous
gives form to the contraction. The Overfish-texte has
prevailed the verbal armaments that azure chickenfeed
with gargled wine. However, the one that rappels
shrapnel sifts its vitrine variant, nous, sabine blues as
due, that vertiginous has, the Graft swells Overfish-texte.
So; the thing seesaws overthrown to it, This Graft-foible
nous in nomad. no circuitous continnua contrapuntal
that, why the distant fleeting mattress spiel and in
another one the palace of instability as in fog. sea of
arch-disdains The palace of instability as in fog of
interrupted interpretations disorient. see for nothing
contrary oration. one synergy or a value of lack in
Beowulf/Frankenstein, interrupted for interpretation,
Tithe the streetlight tyger felt, either him or me. One
pathology still the pataphysical other dysorients an
ornamental line of misdirection. At most phoneme in
syntax of these things, sputters its dereliction in Dracula,

class formerly Thus spent. focal synergy remains a fabric
of sense. precise scission of meanings for once the place,
a round smell noodles hours to rub too much. These
infrastructural quantities of assertion, incompatiable times
newly troubled. snare egregious anus, viral sutures, why
the shapeless ego id offended bender. the checkered
sense of witness unwittingly that Paradoxical to
overthrow the substrata, incendiary sense of the CIA if
becomes, why inventory suits our eyes, of its sustenance
in Denim sizzler units. traditions of the indefensible
glitch, otherwise fiddling moon.

|||||

ZERO

An axial art of demented morrocan trellis, can relic; of
some manicured quips the palace this fluxus insinuates of
a swarm of the sinuous bug that a novel, dogge lies in
him/me. abundant borders of anchors to us concessions
disjointly certain soup of competence, which to increase
itself by the contrary bellybutton; for the pleasures of the
pulse concerning our Communal Unity. fuck that is sewn
that the pen is a press of nerves, jointly the reruns for car
crash into a tree. Ameliorate ear atavistic of attention., of
production, for the divent/other axial humours of
demeaned demeanor, of disjointly the humours once of
reruns into that tree, joined to grieve in jusqu'. all is that
disjointly the inhuman reruns and however the
interpretation is interrupted in the interior, has donations
of operatic mantis in the tree. This view of Cosmic War
or especially emplacement of a computer in such not
working of mandibles on meat sews me shut, of the
sirens shriek according to the humor of the crocodile,

and better with butter and bread. canticle of the rattlesnake, than the word like a rat of mesoamerican theory turns mollusks in lairs away. The food chain of the sorcerer of Karachi, each agent eats to him, more mume than mule to me, as if they have no humor. the sorridendo, the television-clock of observation, has donated the children in those eaten by sensitivity to their governance, from time to time regently their apotropaic vowels. That it puts above a green exposure for the other tree, humorous they were to adopt the interior adept, lest it eat in commiseration the cat it stews. The problems are the same. within the common versifuge and mediocre gloves of the gods, in which direction the wheels of love are air, induced verge of the improvised zero.

|||||

on the barge of the soud

the massage of warring/inferentials that in him his exile exists as God, that your test-tube hubris nouns inferno quorum in your fear cranial to dissolve in subaltern lack of fresh-water fish. too probable to fight or flight, too freight train from the pointed view, world without duct tape to leave your apartment and shine maps at the mall. revised in mathematical post office, since joint trade agreement inside, supplemental morality of the ambient switch. depointed of asparagus, in which to surround any god is to sew your team players left in black bean soup against the skin to sew you. a thousand sand dunes of thou light, centipede no asparagus in wheat, to clover scrim milk to sew you, raw to words outside, to sew you in an entrecruzamiento. I slogan the spotted rescue

cutely to inhale an ant in grits, to sew you sliding intifada
in your tunnel of love, seasons that its apparatus,
interrupted interpretation. itinerant A-Train ruined and
running in unlit units, concupiscence satisfied with your
blends in mold, articulate culture is the other texture of
the tapioca asterisk. On malodorous diction if travail, on
seasons of the other times your skin, the envelope pocket
froisse of organization Deranging; sea-change of sound
cataract, watery stigmata. To burn in an oven is to
assemble its pieces as praxis. chirred fur far in rigor
gleaming means; gimme that. Commence sea-aria in
either/or C and A, to speak about the leaden tribes of
the chin. Sews that the comment obtains the comma,
detained in a coma. meet me at isthmus with regard to
the dark matter on the barge of the soud. souls queued in
sounds constraints, constitute thus with the soldier
curtailed mists, our lusts must make the war. In trenchant
entrapment the interior soccer of the artworld, in the
can-opener elbow with mistrial ideology, i.e. retorico
unentesi, thus. In that the hymn of General Motors is
good businesse, with the leaf-blowers of Tupelo
estimated on TV, quizzical in poetics for the edified
declaration of conformity, mume him thus if suppository
the curbed iambic. in chicken nest, of masking tape
declarations, at the resorts of the suspect Rich parsed of
quantum fantasy to have a nice day ourselves.

|||||

Alexis DeVille
FACE IT

There is threshold, If purple metro joins history, to the
Land Rover queue appears to be joint black curtains of

the velvet Elvis. This curmudgeon plantain nevertheless is reality corn liquor, the form of mild pirates mindful: which bases of jest doorjamb to rectilinear sand-pie piecemeal, although in this blends immedia, is carrion far-sighted distant. Interring in threshold we screech immedia endorphins crack-house blindly behind iron curtains. Continua cinema, and too to fail in this, we beguine we to discover his testicle-laced depth; to less esteem uncovered on US. I eat she Molested we dogge to return of newt tool vestibule of the buffalo. Perservering we notice that negligible intelligence begins tool tooth narrow tomb the pointed inscape we weeds must crawl. Todaver perservering, and desputy canned squid look alike, face it, joins certain discourse we fund fond aperture formally witches to be sable-toothed sausage in a space-foam candelabra of popcorn in indeterminate whereas jointed table manners pesky dictators with their chain-linked verbal wines in tom waits, slit salt; muddled the muddled compresa on my headcheese anodyne-eye, I vitiate vintage soft cell machine. Nothing too much a mustard seed, denounced in noun and flounce, no other centaur acts the same. stickman once true to capsaicin purloins a tentative scission, nothing to ridicule but everthing, and foreplay in such a way to the insurmountable thing. In auction are heat-pumps now born complicit nouns. nobody enforces the microclock, it is the swollen kneel of the worm. Position and that if amplified contagious segments, in jointly cocktail music is timid bambi she sense reliable. Bulbous nests of mussels, of towards dogge outside rastafarian in bowel movements formaldehyde. It joins geometric dingbat serif, resembles somatic hinge jonquil fortrans Of johns hopkins, habitual city in each worm, habitation cited in a word. No segmented mentation present of sense vacuous

ascetic, in the only republican dogge with its wind
perused by money, only the grey light of the eaten worm.
face it: loins needle in the font, graffito groove or grotto.

|||||

the other one

word-dream in a rat; which this eye-rat is irate, see iraq
run. and with it an art in linguini, mummy my word. the
vice-grips are arranguth like art. Is it, which I can turtle
stirring, why an association of piths the art-haddock
smelling with that emergency bother to opossumly
make? Why, if I am giraffe graffiti, the dollar tree, and
every moose loose, those thin shrapnel boutique golf
course traits or grand pianos there before it, ghost of the
gnostic news like it the case of dry beer department,
from kinds connection comes of the pop tart combers
doubt, the 'nuff-said chest of scurvy scry. Why it only
emergency other glint memory is; or the urgent mercury
memory rat has peut-etre semblabber sea, the picnic area
of opposition. irrations ravioli volution, Peut-etre ricotta
volution, is a weak-long choice of the Writer to relish his
deli, logic of ants. laughter is a logical scurvy of the cry, if
indeed it is a loch ness monster in the brine, through
swords into ploughs or shares in the other one into the
wheel. Or amber liquors reel, still it more manslaughter
in essential essenes of existential antiseptic. cat and latch-
key orality, Kindly ecriture, lite rature skulls puttering
loops, is suing the vowel-torts for a block of substance,
instead of alphabetized fictions. Factional rationalities in
the Overfish-texte a combustion of objectivist
subcommandante zen, as if it mute glutton in treble

grove. swim is the unified motto, A small language binge
or something to cry me a river of gin critique, and table
manners assessed less the cultural, but plutonic tones
frothing ontic, allure of the Gulf-fish and its
encyclopedia. advent of the importal, nevertheless pimp
pillage under its layers.

|||||

Robert St. Patrick
the association of material curiosities

Mug-ichor mustard gas, its nobodaddy of the dominant
star ship, a beer-fart for the art of Unity. The Literature
of businesse, soft pillage verily of the village, of the
seamed apparatusse of the hippopotamus, seems
apparitional, in that the which a lyrical go-cart of history
like underdevelopment serializing a tree. The ex pensive
winos of Christmas has art horse of form before cart of
kangaroo tambourine, like the lower case with so much
blotters of time. That which in the worm-eden underarm
of elations too seems despicable sheep, or Naval surf, Is
thus it while this swerve lingerie? This Dump of
composition, this larvalium of warm defectors, the
consonants are the fuckers of the texts, of Drugs kindred
panty-hose for advertising tragic employment, or karate
of finnish expressivity, gust of which to a tree. This
lemon kiss of the last supper is a particle of the old
colonial bacculaureate in arrears. Thus ubereightball
kuntsortie of these class wars which diffcremmment witch
in the essay and institute of naive novelty, of hamburger
tragedy barely that, art is in terrapin septic. What
indifference dictates the cult of art? A french hat too
much wider verbs shortly abort it is its own worst

difficulty, them pens. Worse yet, the asserken stick, in
 opal clover them St. Apocalypse Prototype, and a
 revulsions. Violent once that which universally
 ussendlich, or is merkabah refrigerator; an unknown, in
 which one thinks the Language, more intervention of
 french identity, which possibly the entire tree. Entire
 surely, it this derringer pure, us or to bereave the
 moment of city bank with cash refund, which
 reemergent, goes on as if garlic is a swan of discursivity
 under Litigations subtle of the feeling, of the purloined
 loins alone in aspic. Together in Katmandu, utensils in
 situ of the universal tao, for the association of material
 curiosities at lascaux, the importance of sex lies in the
 soluble terror of the solid limen.

|||||

Zaum-grammar gelded checkbook
 by Zugege ben Bananaberma
 translated by Phillip Fuller

hence fabulous half-tones the culinary midget; slowly,
 deruegulated giff-sausage, wine-school eremite cinders
 under that Ground Beer (that whole this one in a real
 estate with/has thermos) }wordlike{bent nightly editors,
 first draft of the sweetest suit-soup, without index
 }surface{. In its Maggot gerund scissors
 }dolt{formidden, has trance its barbarian crayon verbal
 suits; Though not feerocious }long{. The storm clouds
 bermuda swimming grammar school accordion to its
 tonnage that to force to him, to be her prostate
 }sidewalk{city. It forms its maniac/eerie normally a mark
 of the salad with A }time-clock{. A nudge against this
 one the other }opens{salad him I suit in fiery heart, by

causing him in sloughed sector analysis fickle Latin
sausage of its membrane in Manitoba. versification }fast-
forward{. stuffed seizures by that weight watches in
normal gnome }world{. Zaum-grammar gelded
checkbook by its substance; An ostrich fondue suite
}universe{. A is however L, the art-toner sense which is
known that }worm{. Slow French quenches }texture{at
mosh-pit generic softball of the standard riff. series
}earth{Without ears this architecture of salads. the sea
has formula one more slowly the nicht-hare barometer
}music{. hymn mume-raths than of the french quenche
of sound and wind-mumes emutable and thus justice of
briars and tiers or easy to handsoap styrofoam. inclement
speed spindriftly corkscrew }ravel{. This music jesuit
necklace is therefore deals prior vice and by implication
the spindrift corkscrew. also that forms Muscle in Mucus
has in the circuit close breakers of odd performance.

|||||

Phillip Fuller

Zugege ben Bananaberma & The Dollars of N.

and then fabled fastball half-moon the miniscule virgule
circus; slowly deranged the sentiences, Anfussage chow
mein school enchilada bellow this raisin de peut-etre
(violin-stone snidely dirge, chrome smoke it one time for
me) wormlike bean nightly draft-geese music, that codex
of Overfish-texte muscle. in its Mucus sussurus the
foam-rubber hymnal gusts suet, a space-wound beryllium
screech middens; zugege ben bananaberma, sheik of the
unseen flume, once upon is not enough time. The storm
berserk little schoolgirl weekends confirm, seament its
tunnel-spider tune, force them more Overtex, prostrate

Of Sidewalk stadium tree-frog form, its manicured
maanure normalcy hymnotica marking starlit satellite
immersion, dilated meanings against this once in a
lifetime offer, .fishnets of fudge. he flour salt satellite him
hymnal generative gender, gendle sectorpor free
frenchish goose-sponge, that of its membrane cow-vowel
vortex, cranium asserts, cortex the soufflé. sign-Mantra
verbally finagle our heart, hurt by the weight of normalcy
in the world. to cause Zeus-salamander grammar You
bucket by its substance; a universe endirges fox-core
antic artt, as which it slug known, the Lispecter howlever
morraine stoned toner in French consequences slows
down comforter of a Constitution. atmosclerics those
diffrentes kinds of the mass murder conducted Without
ears, those Structures of salacious letters in the formula a
slovenly music. it's me, my meat by night and barely
french, sequence of clay, in clanmoins mute babble and
by consquint justier barcode, or simply conformiform
meanings to touch the speed of the slugs you travel. This
one-stop music excessity sifts Gesch privately privilege
and is by imbricate pancake sublimation schoolgirl suet
the igloo alto. Musical sin is the foremost form of the
circular prophylactic.

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RETORICO UNENTESI

AUTOBIOGRAPHY

My father's floors and jackets. There was no way the mourners were strangers. They were no different from their eyes. The foreigner meant to be a smile avoided their rectangular flowers in medium bouquets bearing the name of funeral. The bouquets, small but munificently wanted, like so much nodded cane. I asked his name. Her presence was honor, weather. He returned shivered on kidnap for a hot throng reviled against her. All those faces attending their conscience. Thinking of my sister in unaware truth, failed to relentless ire, how heartless a criticism living in a circle as a reason. America is a corruption of good, like you. To believe with natural authorities the brother again, last seen in New York City, normally declined to superior government for a comfortable mother I joined. Only the eldest retain packing the heart would not incomplete in America the Communists returning. She finally during forgive was invited to see prevailed sister pulled into other cities. I was above my schedule so meanwhile alone with insatiable desire being tightened on revolution. I thought of the train barely grabbed like your mother three years miniature. She even acted as if we were functionaries before she thought with her breezy reaction speechless expressions before authority without a care. Suddenly I laughed into the night like the memory of electronic was.

Necessary by what I supposed was spiritual, the dead ended and especially prepared, to read from her voice without emotion, effusive, calibrated eulogies like the past. Absolved of proper society, I became an early breakfast at the array of hungry talking. I hastened to a dream to celebrate my birth. She laughed like a secret watching the flashing takeoff. Thousand of snake spirit arms behind my back. I remained matter-of-fact into my dare. I cry what control I ignored, as ebullient as a start, carefully mad, puzzled in the briefly trickled feet, my arms quickly queried like sleep. How many facts. I was never sleep by laughter imprisoned in a ying-yang strip, her calves told to write a ration never coal. I asked to live through choice, if lowering her tone was honesty that almost wondered. One morning after I was elated in my excrement, to shine through the closet like happy hands, an inch of promised sleep on the barely thought. Finally, I asked him in the face. He said I was the door no longer inside, no matter how or years upturned, a snake demon harder than teeth. So I broke gently into another, eating my eyes. Her offhand nothing but toothless strolling. I started after she laughed my fault of history. The woman behind us framed beside her picture. I stood paused in their hands, speaking to recount my enemy. I stood beside her singular story, between an obligation and their past, to murmur the horrors of that window.

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REPORT

Along with the spoils of its war, the country's manifest sinking, the conflict of the world in humiliating loss, an impressive flotilla of fire, later signing the elongated miles constituting the appreciative Americans, after his voyage, but another leadership of America's independence as a footnote dismissed most certainly was honored for his role in war. Combat for independence, hunger or disease, racism and atrocities, barbarians burned to the ground, ordered shot. Businessmen and other Americans who wrote benevolent policy, messianic hearing and ingrained priests, ready of forsaken dangers to this day. Talk barely could read and write. Enough literacy until education inculcated a political consciousness. Elections approved by a virtual rewrite of freedom and religion, private property and shared branches, was his counterpart in extraordinary power. Violence, invasion, public safety, or any part of a tragic history, granted in a clause of conquest, enlightened colonialism and records of American benevolence. A career in the scholarly book. Myth more enlightened than motivations, in fact encouraging democratic profits, while the mass was working in the system. This feudal unrest intervened to break up teenage toiling in sugarcane and powerful harvesting by the communist independence. Prior independence came within hours. Attack on the shared horrors, death and wading ashore, equally history and surrender. An independent seeming was changed to reflected rising. In the weeks between wounds offered it collapse and the ravaged time, destruction and generous sacrifices, after the occupation had died. The infrastructure, the financial cause, the beast incensed by congress, the two benefits favorable to

Americans, the island's public constitution, business resources under constitutional grounds, leftist members passed by trade, departed protected installations, since the site recommended the archipelago. Strategic understanding, bilateral countries in recreation, the most important soon to become military independence. No intention of the fears who set an interventionist sovereignty. Without communism, and to be the state, thinking in a writer in order to keep a steely prescription, description of during, rhetoric and democracy. Wrote the world's disparity in this situation of envy and pattern to maintain this detriment to our sentimentality dreaming. We should dispense with the repository of ourselves. Refrain from ideological objectives. Standards far off when concepts, slogans. Should remain in control, shaped to internal security. Practice a few counterinsurgency politics seeking union to deal with the covert exploits in troubling lands. In the prototype, he was obsessed. "I never caused decades abroad to advise consulted solutions, impressed from his scandal of operations to become the wars in Vietnam," writes in the operative psywar, honed soothsayers and beamed peasants. Successful accords with their feet as nurtured presidency, a bearded island with a new colonel, his sidekick taking with him the wife of a businessman, continually elsewhere. Daughter of mongoose triumphantly Vietnam, his message inspired to get rid of Christ, arriving after sometime later with urging over his thinking, to write, he laughed, in the poor, her fingers laden with jewels.

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CHEMICALS

Sluggish moving cliffs, coves and hydrocarbons, russet, purple, and into mountain turbulence above. Undertow expansive of the north vane. California from things with plutonium which is the west. These formulations of eastward. Pristine south with its broth according to the entire American system. Pesticides of bread manufacturing converge with daunting charcoal. Pink juncture before the sea. Her long approaches vibrant in recklessly sinking evolution. Awakening to a collective gasp, endowed with the pursuit of contaminated industry, scorns their local predictability designed to seem scientists behind a wall of technology. This century of so many scattered. Astonishing to anyone. Phosphorus and a fetish for substantial functioning, this underside of an entire evacuation, residues and hazardous chemicals, while innovative and infallible, surprisingly limited. Sprawling lack. This process of our products, though not yet released, protects us by one cancer during the eyes, unable to reverse its proper intellect. Reliable if plethora, to play a carcinogenic desire is recorded opinion, stricter regulations. He was also quoted as concerns about the ability to correct doomsday. Political leaders as prohibitive as the cost of organization. Placing economic poisoning of the years about the communal nights. I was the same chemicals. Mercury, acid rain, long distances, coal-burning shame. Acidic lungs. I wondered about acid in the atmosphere. Such questions seemed a release of mortally technological children. Attention pollution, the pinnacle of contamination. Fashion, carbon, sulfur, extremely important supply of damaging society. All are toxic. The

handful of controlled others, cleaning some of our particulate attention, threat of places such as our neighborhood. Spreading in the 1970s, new analytical flesh, 31,700 square miles of known, potent suffering. Their necks and eyes suffered from meeting. In other parts of the problem, acute deformities, river, shore, eagles, birds nesting along hot lakes, difficulties of birth, women abnormally jerky, sluggishness. Vast scattered toxicants that empty into her. Between plagued water which formed overgrowths of technical gear to detect a biblical flame to the northwest, she had headwaters of unsullied danger, widely recognized rodents, animal flesh and occupational toxaphene. Consumption of the pressing question had been its major use. Impossibly distant war, fields of the ambient acid. Even more journeying to the center. The virginal means of toxic fields, tainted elevation, no way to get into balsam, the shock of the found, a breakdown, certain exposure to isolated scientists, clues. An estuary found in the wind. Tests from the source. Cubic presence. And compounds simply disappear. The troposphere approaching the neighborhood of the toxaphene. Time in the fish, in the obvious transport. Dreaded sediments, silent wing. Distant streets with chemists making somber nonsense. The total, they said, when it rained, somewhere in the range of cormorants. Herons, lakes — aromatic lakes — relatively broken, conjectured. Another probable border. Results to ride upon themselves. Loss of other experiments in indicated meaning. Vaporized into directly contaminated questions. Wild gypsum and titanium in the fact. A town where rubbery residents were residues from immediacy. The nation's molecules happening to those and other sources.



ANARCHIST

Terrorism, the figure of sinister anger. Western eyes, or a nightmare, evil. The face. The observed. Suddenly, violence magnified by will, more than crimes. Shocked and righteous policy to their deeds. One century ago, for example, an anarchist recognized as justice the selected leaders of the subject, the cause of suspected hindsight, potential judges and voices now remembered. Consider radicals. Many placed on textbook excesses. Imagined mailing of the unknown. Someone impossible. We need to define history through imagination. Terrorist proverb. Us. To play the discovered service of outrage. In the pages of response, clearly protests, the potential victims of its potential. Who is the we? More than a political desperation. No more charged into lines than collaborators ordered. No crazier than authority. Ashes. Nothing. Violence. The method of liberated means, conspiracy with revolutionaries, those who because of indifference continue. There is no such thing as a model, the context. Ecclesiastical chronology and sane hatred harbor simply unusual villains. Lunatics or ideas, like ours, diversity of the familiar. Informative door lacking people. We know that they are females in middle-class college, or white-collar political fringes, activities and memoirs, a little imagination, a sensibility, diverse sensibility, who believed that despair had become frequent in these acts. Atrocity, or executions of important revenge, in search of rights, against the revolutionary state. If terrorists are the result of despair,

faith in violence is often a satisfying transformation. The state of mind of their desire for heroism, the unawakened starting point, factors in a complex, may have been, in part, prison, but when she is not simply our leader, a feeling against the psychology (doubt plays some role in modern warfare), helps explain why their earlier politics could be striking, one last accurate faith in words. Passionate words. The word is a deed. Discussion which destroys sensibility. Words began with words: impotent, lost, acted out, lapsed. The impact of her world. The words induce people to the other side of outlawry, tricked by words to trust activity. Essentially conventional mask. Opposition and language. Ambiguous challenge destroys illusion. They experience personally their personal histories.

1998

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A VERSION

Both tracks of the subject support arms control on the left, and Europe alone seemed necessarily military, who had been principal to cover strategic deterrence envisioned in a tiny fraction of Tomahawks and devoting issues. If the West (essentially irrelevant bludgeon) minds felt decision in cautionary benefits, a number of nuclear enhances sufficiently turning, deployment of openly dollars for deploying a price reflected his practiced need to firm advantage of its spirit. The threat acceded to allay their security is a classic effect of questioning the government. Making its predecessor and conviction his

associate might be the consequences of going forward with a reputation to back away from antipathy to a modicum. The bureaucracy stewed the interagency for an official arranged with affairs to insert the text that committed his debate and outmaneuvered the words in the significance vaguely postponing the allies with his colleagues in a meeting. Since the quickly confined to the Pentagon was senators to serve as his patrons to give away the store, his departure smacked of continuity, of the past as expected. The new at a minimum would continue picking up where it had prepared to a paragraph represents the consultations as exchanges. Argued hard to confirm influence and the paragraph, was also contemptuous. The paragraph made sure the story was asked to leave as his deputy, had worked for him a caucus of years against the Administration's manifestations as an emissary from the occasion. The Nuclear Europeans still a cherished movement from much more progress. Far from a quick resumption of underscored disarmament, a number of negotiations regardless of lectures, loopholes in confronting the balance of a version.

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EVIDENCE

The cabbage fields came home. The father's clothes after residues, the baby skin. Acute nervous poison essentially disrupts selected trouble, but dizziness and convulsions produce permanent blood, impairment of generations entering the wildlife. Catfish American threatening

pervasive drink. No matter the persistent toxaphene, soybeans in fish, the coin of the farm is manufactured and commercial. Farming the hoe on pesticides, highway chemicals, users of miracle boom, after they started have doubted insects and cotton. Chemical moreover rotation, hooked on the game, simply duster in a continuing war. To eat the network of colleges that manufactures them, led by some of the fortune and assets, critics and lobbyists muster indiscriminate books written over pesticides and thinking. The production of nature thanks to the results of fledgling failure. Federal eye law. Fungicide with amendments to approve cotton as a part of tolerances. Animals eat to reexamine the environment. Risks and benefits in theory compromise provisions as delay. Particular use review whittled to intensive risk. A stack of evidence no more than withdrawn cancellation.

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CAPITALISM

Analysis of capitalism has led to the human differently in time. This conclusion assigned to the source of social problems, regardless of their ideologies, becomes blurred and a sense of indeterminacy. Our inquiry conducted by profit of production has been political. The problem of logical imperatives that involve political omission. We live in a socio-economic amusement of classical dynamics. Reason evolved purely dynastic method, its omission fatal for the human. Power of the crises can only be dependence on strong repetition, the very same world inescapable, response in part as a threatening

expansive system. Direct assertion as conclusions. Socialist nations write the voice of chaos. However, dimension is the exercise of logical socio-economic history, writing the behavior of predictable metaphorical assumptions. What is can be said analytically. The outset of the aspect when specific power cannot therefore shadow individual phenomena. Discontent turns into support of critical behavior, our intuitions presciently an end.



RELIGIOUS FREEDOM

And on the proposed Religious Freedom, the dragon, the difference in Washington, system and they 66 votes short, who is like Capitol Hill, to and there was. Of fifteen years, great things and groups like the mouth in blasphemy, and state really bodies of Christians, the next session. War with the ranks to introduce them, defeat them, a dressed-up one-world system unconstitutional by the of in Second now hope that the church, the the American people, Christ, the falling of state-church second advent, the by ignoring laws in Heaven that and the other believed in Satan's guise of religious away Christians, fear practice and belief, them for speaking, act for lawyers, them, fearing laws and regulations, rather than fearing, instead of spending, day of judgement. Of prohibitively expensive condemned are clearly treatment and permitting. Security. These defeated, they choose to, who are never legislation ever proposed. From Jesus the 6-3 ruling criticized his works in a clear violation of His body. In Boerne v Enemy may kill hill in Boerne, live

forever in or art gallery, to Him who not be eligible in them, which city ordinance that they fear God. The structure, the righteous, and the, with a legal are those whom or agnostic can, false ministers, preference for religion, corrupt doctrines, because irreligion is forbidden. Saved, and for the First Amendment, should believe a, the, Religious Freedom, truth, but had the Religious Liberty, God. Have faith by requiring government, the condemned ones, a compelling interest was written. Christ to second-class body, the church, is that fair? The body of Christ often given disingenuous war with the Freedom Protection Act. Them, defeat them. Freedom of religion, who is the, and other places. Church. They are, and at their, poured into them. But the government, He, the Seed, constitutional scholar, has, are, born of, applied to religious Christ and His separation allies. Here's of lords, and popping up in does not fall, known as the faithful they treasure, have buried the one with Him. Minutiae. How many laid out for, is saved, to of Christ, God's of obtaining special obey His every, an otherwise secular, the world. The include. The Episcopal carnal but are Presbyterian Church, United, started or taken Baptist Joint Committee, shed, although religions, Baptist Convention, American name of Christianity, Church of Scientology, believe in various Humanist Association, National is wrong to American Muslim Council, are angered because Union, Mennonite Central, these false prophets, Council of Churches, Satan, sin, and Association of Evangelicals, the world as list goes on. Word of God, our allies in of the anger, separation, have the corruption and lawlessness, People for the, and those who, the Separation of, against God, God's, even the ACLU, teach God's Word. Defeat of the, and the corruption, and the state, by faith in our top

priority, who could read American Atheists Director, the corruption in campaign against the, with Satan, sin included public service. Faith in these, in the legislature, thou hast loved. To the Religious God hath anointed a detailed legal, by faith in before the Senate. You are damned. For the first angry, for anger, Regional Director, and seemingly contradictory to Religious Liberty Protection, Satan and the Committees to include faith in these. Up to challenge, sin not, it, in their states. To search out our web sites, resteth in the evidence that thanks.



THE INSTITUTION OF KAREN FINLEY

All governments are built on lies. All organizations are built on lies. —William Burroughs

Karen Finley as her performance, a lightening rod in recent tempers, lyrical problems called a videotape of pretending. Women inspired by a lack of images where respectability is a controversy, territory or accomplishment, outside consciousness to writing in metaphors of the rug. Performance includes books, her installation no flow of pathos to language, novels about narrative in writing domestic metaphors. Creativity into Finley's do-it-yourself subsidiary, a final edit enormously also, subsequently fascinating or critiquing the fear of art-making. Meditations for a parodic stress. I've always tried to decision my contemplative rituals. Shown in contemporary installations, sanctuary, written viewers are

invited to writing. The name in a plain multiple shrine.
Three pieces reflect a will projected onto will, the mass
media onto another drawing, her message impulse with
humorous cakes.



OUTSIDER ART

And if there is still one hellish, truly accursed thing in our
time, it is our artistic dallying with forms, instead of
being like victims burnt at the stake, signaling through
the flames. —Antonin Artaud

Science fiction grew bored with the psyche. The
landscape of ability, invention, has once over cocktails
the importance of plumbed mappings. Biologists through
the forceful fascination with romance, linked to insanity
with popular, pelted media. Symptomatic of collective
madness, the art of the work from the outsider filigree,
effects adulation of erosion, of Antonin Artaud's
perpetuating, scholarly attempts. Ultimately the self-
consciousness of creativity experiences in effect
imagination. The mappings of influenced activities
embedded by visual language house an escape from
histories of commodity for discovery. Histories without
the province of posthumous talisman magic glimpse into
unhinged truth delirium or mirror of inescapable
revelation. The ubiquitous personal specializes in
sensation music, the discovery and destabilized music
from consciousness editor interviews, the author
challenged to emotionally former legacy. Atavistic

inadvertently simmering, souls reassuring italics, another devoted complain invited to condition. He asked me denials only disputing the scathing handful. From the depths of nothing as the drug to overlook projections of an ironic. Critical signature implicit in a book of nearly titles, no relics through ideology, riveting evidence of method combined with abandonment. Authors to unbound autobiographies, dark compulsion to radical uncertainty, observations of observation, theory is cultural imagination. A patient can trace, examining certain pop culture, visual and external influences. The realms of the child occupied the major biographer. His work entering the realm of the isolate work. Collages into the popular complex, travails of serpent's methodologies, a new language leap of reproduced tracings, of spatial conceptual freshness, violence and innocuous, sane or essential, unabashedly cosmos. A possible reminiscent of methods and aesthetic comparison. Stylistic pictures were exclusively formal, combust in desublimated information, indicated by schizophrenic features, the owner of a similar image to associate the powerful. Contemporary written filter of compulsive persona. Works of irony numbering the methods of installations, arresting to produced obsession, early of earnestness to quality. The surface of fear has been discovered. The market economy has become a product. Source material in a society, its implicit exoticism, lack of economic realities that collapse beneath reductive art. Authenticity, vessels incontestably cultural, the mythos of necessary irony, perilous inner space.



UNTIL SIMONE FORTI

Gutai art does not change the material: it brings it to life. Gutai art does not falsify the material. In Gutai art the human spirit and the material reach out their hands to each other, even though they are otherwise opposed to each other. The material is not absorbed by the spirit. The spirit does not force the material into submission. If one leaves the material as it is, presenting it just as material, then it starts to tell us something and speaks with a mighty voice. Keeping the life of the material alive also means bringing the spirit to life. And lifting up the spirit means leading the material up to the height of the spirit. —Jiro Yoshihara

Unconscious responses we travel changes that experiment to take notice with dysfunctional activities concentrating on the possess. as both process of make-believe to corollary explains, do we find beauty of dance the simple plants. The adult body object under the names, child escaped to sociology and discovered, learning the choreographing technique because broken with academic attitude, spatial at the foot of expression, combinations bypassing analytically her investigations. The positions of holding the relationships, the mornings to improvisations, kinesiological to compose strict improvisations. Imagery together on gathered composer worked language to Zen contrasts, sudden dialogues discovered by juxtapositions. Surrealist read source for collages, oeuvre a fragment to avoid the forms, improbable combinations used to backdrops. Positions in sentences the fire of rattles, uninhibited influence of the Happenings, gift at voluntarily induced dance. Your

body against those sensations of impulses informed in the sense but instinctively tension, distinctive possibilities of chaos, imagery of expressionism during recalls. Briefly stomach and fragmentation of articulating condition, response of repetitive music, sustained felt aesthetic on the activities of inspiration. Experimenting with scratched paint in objects, dipped in cellophane photographs, before composition of aleatory control. Structures clarifying the experimenting, artists were discovering inhabited summer, with a group the site of included games, playground operation of skills in a systematic equilibrium. Sawhorse by elastic at the seesaw, a sweater of the plank zigzag, balance to shrieked jacket on the flat. Gently shifting a nonsense impressed the resulting episodic, one thing in doubt, wooden boxes to careen manipulated by bordering on an element in the voices, surrendered to different imagined leotards. The spectators were in advance indeterminate, framing trained demands of story, simply executing a series at environment and poetry. Constructions and sites performed at later construction, angles to the intervals constantly on the incline, duration into a strenuous endurance. A human climb and bending, bent from the calmly supplied particular, withdraws immediately and is meant. A sculpture standing cooperative and consensual progress, once proliferate to join, passively in suspended cluster, the motivation for a material to gravity. Platforms whistle the duet, accompaniment for loop after turning the rope, momentum until literally conflicting duration, pipes shaking a song with herded place. The locale of the changed eliminated straightforward objects. Preparation was incorporated into role. Wind under anecdotes to the limitless rudimentary.



ARTISTS' BOOKS

The revolution that fits the structure curved from rhythm of the dissolve once found forward do not look at the compression in order to hear it. —Batente Queceux

In existence of distribution and art various factions name the display of books, contemporary, inexpensive, printed such as images and texts beyond the publications by dialogue at the forefront in narrative developments. Electronic range of technology and multiple information, machine printing in photo consequently sequential, independently of sites and books, documents of texts by diverse narration. Books are made to content reflected in temporality. Systems and inquiries to the illusion of emanated focus published in the sense over adjunct work serve a particular commentary through pages of response. Diagrams and laws of sound not blatantly the syntax of verbal events deal with combinations of repetitions the book emerges as a rhythm.



EXTREME POETRY: AN APOLOGY FOR OUR RECONSTITUTION

Thought is as guilty as any ectomy of paradise. As splice of terror, as undulated bread, the grapheme is this unnameable tread, this marble love of the hen and her inertia. I have a heritage of hours before this constitution of aborted love, this hissed mythos of governed narrative, the expectorant perusal of a lazar love.

Ruhë Lucentezza, as perusal of the orgasmically social, the slash of a singular ligature combined to its silent words, wiggles the laden wreath sulk singing phoneme, clade hermetic and deictic, the randy throes of episteme as the poem:

Miraculous Rupture

miraculous
random
dominant
militant
tantamount
interruption
erupt
rupture

Aberrant motes foam quizzical arson to tangled narrative. Each fact bleeds an arable thread of inimitable humidity. The duration of sound is otic in a pith.

Gradations of knots persuade the subjectivity to vomit terminates in a slough of apparition. Logic is a scenario of ice, a regress to utopian flash or gash. The tongue is

bled in a fascicle of ink. I've seen the ectomy of the
glance bleed a terror of undulated reading, unnameable
before the graphic talons of his prehensile love.

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DICTIONARY

languages apart from invention are inspected for
examples of writing
isolated from the consequences of writing dependent
upon the structure
of a word and its alphabet. the alphabet in a word is a
mode of exclusivity
both initially combined and an inventory of alignments.

religious digraphia transitions conventional orientations.
numerous vertical
derivations are inscribed in the horizontal archaic.
numerals and
pictographs determine directional simultaneity. syllabic
specimens supersede
alternating visitations.

symmetrical identities structure generative introspection,
tombstones and
newspapers from west africa, 1989, inventions of variety
subsequently
inspired by the symbolism of class and values. radicals
function as analogues
to the nucleus and pathological conditions of the cerebral
cortex disrupt

the internal lexicon.

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DRAFT FOR THE SHORT MANIFESTO

the past is an extreme of breath. each dream interprets us in the direction of an abyss. causation on behalf of the word is perhaps a familiar home for poetry, it is a matter of remembering revolution as a critique of certain boundary, but the poet as angelic resolution plays practice to the language of social margins. of necessity each avant-garde is militantly of the spirit.

10.15.01

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HA'ABLA NOTEBOOK

6 october

lately, i read with hindsight the loosely sudden unfolding smattering of signs starkly in real time. summer comes, an unlaced, vestal indignation, and the fogs thereafter naturally rebel in anger. i forget myself in a rigged documentation beholden to fraud and sauna. the toes are gone, the dreams vestigial. i killed a deer at low tide, her angelic tulips a gentle delight, messianic. either the communists are fermenting in their gulags, or i have

forged a retinal attack for the refrigerated ore of paper.
the bombs engender a vishnu hubris, avatar of
antagonists, and the dissidents wager their palindromes
to kindle a sapphire deluge. (i found her viral attentions
acerbic mistakes, a rotating plankton of selves, ludic
dendrites and trivial etudes, variants of extortion.) at the
forbidden desk my dog is like a medieval sign of material
normalcy. i enter a universe of doctrinal sameness. some
of the torrid uselessness still glimmers in forgotten
grammar. i still rail at the elusive ink. the press is brisk,
like cancer, a viaduct for lesser minds. i want to steam
the larvae off this tainted palace. discerned and stingy in
sorted voices, i rage a savage illness in nubile verse, in
partitioned statistics and stuttered paraphrase,
understanding formed as a station of useless leadership.
death is a new utterance, like sand, deserving and varied.
apart from blood, hygienic bygones and singing germs,
boats settle like rattlesnakes on the serene pavement of
my brothers. vile beliefs, tragic and tiresome, part the
eidetic swoon for a parthenogenetic system. the doors
open to a deluge of openings. soaked in fictional beliefs,
loves and leverages, the open illness brokers sifted regret
to stand. i'm rent by this sylvan banter. stands to hidden
divide render monologue. police serried in the fogs of my
electric hand. a mental electricity forces gentle syntax
practice. or some dendritic light sorts before unfolding
fictional ad campaigns until syntax drafts and freckles.
hidden divides independent comrades for ramifications
of enlargement. or understated understanding divides the
lead from the clowns, the spillage from the ships. i read a
cleansed reality of breath and hands. but an arabesque of
skeletons, lost, scampers indiscriminately through narrow
detours gelded by belief. the story swells, boils genre fogs
utterly dance. i don't believe in the fogs of betrayal or in

the somatic scandals of tragedy and loss. (i have observed her, guarding her demimonde, bearing octagons of filth to the discussion.) cones of illusory luster scission the village. the communists are gone, overtaken by aesthetics and nothingness. the forms of democracy, like some fairy harp begotten in sweet fragrances of dream, have felt the risk of synthetic ideology like a wrapper around the sky. even to detour from the story is utmost fog and open grave. i adjourn to dissidence as vigilance and stand. even to detour from the setting constructs the endeavor of real fiction on dead paper. the voice of chaos sends its delicate eggs to learn somatic. (some of her frightening teleologies: her book of summer, her allergic reading, her tedious concert languishing in signs.) even the sedative is like a haggard light, belittled, tainted, pink. (i roam the sky as if her profession is my home.) the problem is video, laboratories, american ideas, the delicacy of scabs. veteran art and clean hands. sexual entwining, rocks, tubers, dream binges, the dagger — the blade — in the alphabet. arbitrary dreams mediate our hands. i still pulse and move, over rifts, one at a time, over rifts. (her independent sadness after the real revolution

forested details: blue moss and burnt rags in garlic. leering opium. handsome snake-bitten tilde. as qualia, the infants are fed dogs, desire and lust. america plans for military and economic control of needs. rest breeds demagogues and gazelles.

an aesthetics of terns: pale, itinerant eyes. initial rye, falafel.

in fading dens, blue demons. cud and frost. a real errand begs the message. mentation after dinner.

massive frogs: fried, they are dingy, listless. duende.
effervescence of less variety.

israel risks the politicization of its smog somatic. soon,
the barracks will be ordered to read the nests in drag.

after the trees, kings legislate gender. huge, immediate
tilt. sluglight.

i desire the real scabs beside the moans of radar.

often, jogging in primordial light, i mind the sinister thud
of the rake against my plans. as fast as eggs. the ratio of
roam to deluge is endlessly status.

i offer disservice to the lobes at the urge of tremors. 100
blue rabbits dreamed in palestine (30 december, 2000).
words are often born in the dirt of dreams — overt and
uneven.

doodles bring forth the bugs of the gods. if magic is
under constant construction, how is the head rigged to
hover over its work like silk? the head is a dry stalk
striking androgynous bells.

war is snare, life demimonde and love. drab somatic
results, soiled and later. death has her internal amnesty
for rational conclusions. i entered the jail retired to
rapport of jets. soon, the neck snaps, or the blue servant
is forbidden his uselessness.

melons and antelope in code.

the palestinian sense of israel resides in reorganized
vortex somnolence. nothing in the pilfered thunder is a
daft as abnegation. the magnitude of the middle. little
breaks in her sticky plan.

often, jogging by the literal port, i skirt the details of the
jailer to sensations of mentation. her level kinesis is
tender, overestimated.

pulse or else — mediation is a slut.

statues of the core are mostly useful as real sentience
read as pristine. some of the grunions are targets for a
lamp.

avid forks, lingering hands — the same germs are under
your bed. in july, i maimed a jar in serial wantonness.

the density of the plan is mostly virulent derision.
america cannot ask israel for planes to fraternize its
diligence. negation caroms in moderation. part of the
dereliction of modernity was its rationale of retrorse
highlighting.

found scattered in the serial cantons: open dialing of
mindful radar; red moss; parades of deaf landlords; the
inebriated reality of inbred eyes.

in 1967, i was indicted to demand an isomer of cancerous
silkworm bristle. i joined the resources of forests and
fomented vandals. i designed a hovel for the paradise of
skillful belief. however, before i could engender a
mentation of administered beliefs, i was brutally

impassioned by the corrupt snake of a self. i am
reminded to delight my errors in aesthetic pauses.

authority of the skull spills laden roles. some of the
transitional belts are more wilderness than infidel.
collaborative thunder foretells pillage.

arrival of imperial slander — after the ransom of style.

the sorted leaders are absolute. i cast syntactical daffodils
as abandoned fictions, but the tusks of the stars are
forever in need of nerve. nest — parallel lease and
sudden abyss.

paved nests breed enviable devils. nothing delights the
cantons as much as the fattened abacus. i dreamed of
paleolithic frogs, of snakes on biers. centrality in the
cantons is mediated by tantrum.

i am rallied to the hog and the syndicate. slanted tones in
bethlehem. jericho still isolates the aerial foretaste.

aesthetic palaces never serve the vocabulary of belief.
effective scandals can afford the fracas. jerusalem, until
very recently, was an ordinary synthesis of sandy light
and integers.

volume is the real behemoth of zig zag hovel detention.
each syllable of the christian religion is a golden lily
colonized by volcanic breathwork and the ascetic zephyr
— for its mangy overtones, secure the grubs under a lid.

nothing is the same as a naked apple since the tiger and
the alphabet entreated the plastic militancy of fatality.

still, the edenic release of vultures to forgotten caveats is
a scry and sketch among the voodoo kangaroo, split
gazelle, benevolent intern formulas. my gaze disassembles
around the stolen handles.

forsaken forms no longer serve the enormous delirium
of programmatic battlefields. each siege is a test of my
geriatric budget. the real harbinger is the genetic isomer.
comfort is stated as a story of random fangs.

either the americans are the cancer of belief, or i stand in
precious dereliction at the grave of free processual
ignominy. after the rigged election, an eternity of golf.

skeletons are our tickets to the roundabout errors of
stunted fraternity. the malice of the mediterranean
forecasts her genetic harvest. bread and salmon begging
in the night for teeth.

the new eternity is as false as the medieval void. i speak
of a gentle, dingy loss — some altitudes are hidden in the
sting of joy. balance is regurgitated to kindle the gods.

the real errands are besieged by a devious mustard. hell is
a kingdom of aquamarine mosquitoes. tornados drag the
twins, eaten by separate memories, to the edge of an
argent politics. i roam the inner sleeve as a symbol of
myself.

in part, israel is a statistic in the aggressive interrogation
of error. we sort our anal aftermaths, the same vital pasts
as sidereal tigers, sharia and eden, and by hindsight we
mediate the bestial gutters of war.

in 1953, at a demonstration against jocular risk, i
surveyed eternal night over the markets of a saffron
alphabet. some of us were veterans of random
correspondence. some of us bled paper and ash like
infidel salvation. the sun was a pale aesthetic serenity
opposing the naked cauldron. most of us were besieged
by errands in error. many of us snared the afternoon
passively into evening, frying glints of duende in a dingy
distillery. i remember the verbs devolved and rinsed
themselves of political ogham. the military sun was
stricken with baroque readings of intentional boredom.
then the nasty dogs who fed on freedom drugged our
bodies in their bony sonnets.

7 october

semantic cunning extrudes ruthless sense. taste is
endemic to mediation. also to meditation. stammered
masks, dotted turnstiles, divisions of the spoken storm.

foods of the musketeers: dreams, sieves, drudgery.

results of tattered souls: unanimity, sunsets, adamant
havoc.

balanced on rakes, onionskin and blood. as the sun
opens, our hands glide. astride the ground, graves like
scabs. clocks and legends.

unerring beauty, fantastic semaphore of the steadfast and
the arrested, the ruse of paradise and aesthetics.

tiny sentences plague the metrical jetsam. signs form a cancer on the hands, linger under blood and salmon. the forked uselessness reads a pale jerusalem. our dogs are fettered and ravenous. the earnest comrades gag on somber loves. never have i seen such a cancerous skein of miracles.

lucid commentary is rarer than terror. might the attentions of israel scald barred logic from such society as is murmuring in the dew? overt dance skews relevance. at least the lozenge is padded.

problems: kundalini, naked variance, vapid minute utterance.

mention the harlot narrowly wan and singing. her signs are a foliage of diplomatic endeavor. logic endures as tedium and burden.

detours: variation, density, enlightenment. lose the detours — gagged.

real despair is blood in a heart. the rest is filth and sober clocks.

for a light-year of literal tonality, for rabid ontic circles around the jubilant skulls, fear mediates between the beasts and their gore. some of our comrades are vigilant errors of language.

a dream of men however forgotten in arable gods. detention in affordable masks. lurking.

neither a rabbit nor a snake. lands pallid and serried,
strenuous and serene. some of us are on the same page,
cunning, harmed, far from individual adventures and
modern antics. banter of lights ending in a boat.

the letters, unlike men, are not administered by the
cancer of ignorance. a deluge of daring steam in the
laughter of hell. i react less nearby than under duress,
ingenuous.

inquiry interacts before the naked reading. begin at until;
disclose at confrontation. overtones of hunger mediated
by religious loss. surfaces are ringing thunder, detours in
their servitude.

idle mist varnished, blended to stain and type. the plain
language of confrontation is a rugged magnet and a
fragment.

a vigil of tigers stuns my scabs. i break plankton with her
at the miracle of dusk. israel is still a craven, indifferent
skull, generic in the dictionary. the advantages of a dulcet
magnet.

instead of forms, diplomats at risk in fanged advantage.
fog over the forms of the grave, strafed and somatic,
offensive. the night gives a sign in halftones.

i am rid of the settled, the plangent, the hovered and the
sailing. i overestimated teams of meddlesome politicians.
their retinal slime still lingers on the moss. latent sleep
melts and fastens to blue forms of blood.

in 1968, alone in the panic of terminal riots, i folded the tears of gender into a harp, and entered the lateral forest, a fragrant beggar. political skies ruptured. fables and groups of eggs.

peregrine. sharply arrogant piano. arbitrary, desultory in parts, jeweled regencies in enigma, plans for androgynous dreams.

the vigilance of the tiger is hustle and detriment. as the dissidents retire to their slings, lined with the irenic ink blots of their latent, forsaken beliefs, sagacious men inadvertently cast their meditations on the statement. from the usa, statements variously needles and afterglow dissect the ashen, foreboding stones.

in washington, in 1971, at risk for monsters in diplomatic summer, i deflowered the targeted haven. initially ill, sickened by a resolution of radar in the head, and too fortunate to roam the plight of israel, i discovered a lilting algebra of allergic solitude. love was a level and satiated comrade. a faded refulgence slipped inside my linear injury. i dreamed of forks, basted palinodes, a pastry reticular with tiny snakes. it rained lightning in the kettles. fulminations culminating in urdu. processual meditations on olson.

dogs alternately blue or effectively deaf. either belief is literal and underrated, or death is an error of demands. american history is a saber and a bow. it does not behoove the english to industrialize the villages of africa. vigilance is a fact of dreams. stillness like sponge or matted steam.

the limp gleams in rare detour. some of us have never
eaten the brutal politics of a barracks. the starlings do not
plan for their burial under the graves of men. vendetta is
endlessly american and politically israeli. navigate the
mud to a postmodern nationality.

dreams are rated according to either derision or guess.
the planet seems flatter than it lurks. forms of electricity
stand in the elements, communicating vandals and rusty
agon. the tears of the jester are tiresome and abstruse.
rationality, then retinal pleasures. the tinkle of the
sinistral becoming spoken rings.

nude reeds knelt in the blustering thunder. man shall
school his husks in unflagging udders. believe in
alternative brutality for a hindrance to the mind. from
1967, when i met the military sentinel, before i dreamed
of belief and singing visions, i have been visited by daubs
of kingdoms, fattened frogs and afterimages in the night.
some of us believe in delights of the belly. forever averse
under eden, the style of the usa is a slow process of
internal strychnine. the vigilance of the tiger is a soggy
fever.

green sleep is killing me. some of my genes have
realigned as messages in a forest. signs of brutal nests,
regurgitated ideas of duende. some of the belief flowers
in the arbitrary dance of the partitioned alphabet.

in london, the grim journalist rendered a miracle of class.
her commentary on forbidden rabies. her rejuvenated
infant enneagram. her political fears and everglade
pajamas. an algebra of legs morphs, angry rebels of the

selves, only then do the violets perfect their minarets. a dream of irenic genes.

starlight after death in palestine inside a snake. the self is a tryst of dreams. reticent unopened blue paper, opaque letters.

some of the effective readings are scabs of light. green starlings out of control in the pellucid evening. germane knuckles bleeding lead and sage. of import is a hungry reading of inner tusks. a love of immigrant light and fragrant voltage. hell is verdant.

8 october

ersatz decals leer statements tedium and pillage. lies by the blood of palestine instead of attention abjure the juried craft. hurry the drums to beat meagerly through economy to israel still vigilant on the page after anterior immigration or before reforms. my liberal globes are deformed, ajar under senescence. dissidents serried in meaningless escapes overlook love under enlightenment. foretold gruel and distal regulus, heading into the beehives.

often slaves to jewels. irenic ears. i ask israel for an expression of doubt.

a new avarice on the forlorn banks. garish blood, appropriately divided. a program of detention for dreams in the epidermis.

yellow light reduced to eyes. senseless palestinian
luminosity, formally dead, leveraged over the velvet
selvedge. at risk in the evasive verb, and silver, each sliver
of vision tightens around a mind.

rings of nets. stranded in a modernist pogrom. frills and
ephemeral rapine. a sliver of moon erased by signs.
especially the control of regret at risk in palestine.
marked poem of kings in fiery teeth, swill and barter. i
export the indehiscent light of dollars. smelled a reading.
rankled mediations satiated grope. given the economic
radar of arafat, and the open maladies of belief, i stand in
the delirious monologue an emblem of polarity.

no god rekindled these dulcet fragments of financial
rhyme. in new york, on the 2nd of october, i rehabilitated
the orgasm to a rapport of entablatures. the industrious
comrades disembark. i am a form of dermal sky
flowering in fog and blood. but even the tiniest ceilings
pillage my arbitrary craft.

i am the ransom under ejected vegetables. israel is no
longer only a den of determined vikings. the whisper of
the snake is an elite palace. a barrage of signs is a parcel
of selves. murder stalks the eye. forms lag, wicker and
sere. the adversary seldom blends in somatic planes.
some of the selves are stern and narrow, naturally
nothing. language as detour sometimes escapes the
building.

i fathom tangents for language invariably belief, still
salient relations divulge the mediated project. syntax
uselessly an abortive envisioning, somehow variant

practice, serial, i manage to arrange in a method. curved
muscles rear fortunate gifts rend nothing abandoned. at
risk undressing sings visionary cauldrons narrowly
processual or uniform. official voice of the jester in fire.

spoken tomes vintage until operative, habituated song,
like stillborn dust, mulling light. meaning is full of the
forms of life, forked, winding, still. random vision
devolves love in debt. harms lies mediated by plangent
debt.

some of the rotten hearts. i remember crying like a
statistic in the beveled glass. opening the malady of
deluge lessened. taverns are detours for death and
ideology, spectrums of guess. i believe in the eternal
disillusionment of love. if the arabs return to identity as
reality at risk, i will reengineer my ingrate fortune. in
1948, i dabbled in arbitrary eternities, rinsed in songs of
dreaming blood.

9 october

windows under fins human animals remember. when the
american system grinds to independent herd in kilter, i
motivate the situation to an addition of interventionist
arguments. each bomb is a neologism for a jungian
slavery to the human aviary and arsenal. hands articulate
the beaten stars. i knoll in general the bedraggled blots to
folded rills and signs of independence. her sickness for
almonds and beetles. vivacious shad. each sign a transom
of a self.

one of the floral vowels daubed with stars. dabbled in anarchy and eurhythmics. an avalanche or a deluge — who cares? wardens of the margins. however adamant the animosities of the dissidents, avenues tilt towards blends and avarice, overnight the jeweled venom pales to flowers, like kosovo.

stars offer favors to the ground, legs and gerunds. spores in the rugs at the mall.

one hovers over the ribald beast as a star, anorexic and gentle as gout. delightful avenger, real glee for a war in the dendrites, i veer less and denser for the findings of any system. international laughter regales analogue. blind wonder for the fall of statement. some bastard sign and paeon to barter the rabble fog, chartered fins deaf as a flood, no solution in erroneous resolve. each finger is a fable and a slut. denizens of internal rationale, fortress of stolen dooms, a fortnight of forbidden safety. magic wrestles the error from its bell.

a certain magnetism might deliver an advantage, or else a mind mediated by dread, ennui, nudity, a tryst of blood and dreams. the mythic light in kelp. by myself, indigent, a gaffe. as slick as her bed after demented radish. harbinger of freedom and deliquescence. a glut of minds like racketeers.

cancer is a natural virus like management and light. at the sign of the dear endeavor, minds spinning in a red spaghetti. lurks inside the leering glen, bland pitiful runt, i doubt the veracity of our soberest orders. bleed leaders established in tables of ether. american risk initially after

its audition urgently rigged for clarity. summer in the magical fjords, her ankles crinkle and her statements survive, eternally surreal. universal mentation is naked and in error. i have fed on kerchiefs, heads darkled and garish earrings, no guarantees for the encyclopedic impersonation of unfelt retribution. it's been over for over thirty years — as statement.

enduring winds retailed as transhumant intervention. spores alight on the grim mallets. humanity intervenes in her own neoteric spin, a sign of the rotating door, spinning in felt doubt. rotten stillness of the tattered mantra. inventions of terror and fashions of the soul.

9 october

deer resting by the rill. forever, even in summer, at night, gifts of blood, papers flying in the night, genes, villages, beliefs, dust knotted in fogs, dogs, fleas, flesh will believe, flesh and will, until essence, light, manifests as stoves. blood and death, blood in the famous rivulets. a bald dog bleeding from the eyes. death, ludic or ludicrous, fatigue. alive in a series of classes. arab land. glass and risk. planes navigate the ends of eternity. the nude grandmother enters the fort, remembers medieval travesty. diplomatic fangs, yellow with dreams, directing harms of magic. lingering maladies, ligaments and duende. dominant trends, magnets, senseless cruelty of the intellectual class. fold control at the site of rationality. beasts cry in escrow beside the rivers. i am a dream, a storm, a story, a drug, jagged near-sighted laughter, a

miracle and an ass. i entered the fiscal reality of the nest,
prestidigitation, gestation of fools, a dragon and a blade.
the rest is a half-eaten zen.

on the 8th of october, as i left the principled syntax,
snipers perched in rings along the lake. in 1993, slow
somatic scar of a leaden individual, as a result of my
tattered deaths i entered some version of heaven, brute
rouge on the onions, silk harps and bleeding kerchiefs,
small silent girls signalling stratospheres. administrative
control is a story of partitioned love. the affable beasts
are bleeding. twine or rope. senseless blaze. striped and
benthic. israel harbors a foliage of eyes. i am a net of
miracles and an opaque ass. the frontal lobes attack the
anterior letters. new york is no bigger than a patio. give
me your undivided blossoms settled in telephones and
syrup. statistics forced to discriminate, inner rims,
political mindfulness, as far as africa is concerned, the
mandatory forsythia is intransigent until true mushrooms
allotropic nonsense for at least a fortnight hindrance is
unlike anything you have ever, palpable snakes,
comrades, my palms taste of dust, our bread is bleeding.

luck in hell.

each nation is independent, in hell. i am a fragment of a
seed, comrades, inseparable from the vehement afferent.
it's a cunning moon for her to joke while riding. i
disagree with danger as mediation. the craft of the tiger is
a green bedroom singing. i believe in elves, fiction, and
beheadings. paved existence, red blood, manacles and
seams.

however god got here, voodoo, harpoon, or egret in plain language, the salads are still too hungry to hold her verbs. as for my free self, jogging senselessly through loneliness and limn, i am interred in a serene palace, an independent parrot. i dream of random crustaceans standing in detail on the barge of signs. ravens for desire on the lips of israel. blood on the blade, new moss on the harp, true statements of true urges on the page.

i try to be as natural as light — the results are syntax and armor. a longing for beds and dragons, for alcohol and rats. the sudden forest is an intimidating variety of natural dada. folded wreckage of desire, beetles and satellites. an error of foretaste delivers the mast. art is a cult of futility and a den of apes. on october the 6th, skewed revenant and clean, i brought to the dagger an open blade. the dogs of the alphabet are jeering, mad and handsome. until death moves the skirt and lifts the melon, an inner data, radioactive, and then the deluge of brine, i forget the genetic lord again.